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Mondo Cozmo

This elusive artist, the former frontman for Eastern Conference Champions, has reinvented himself with a new name and new tunes—including the infectious single “Shine”—that have indie radio programmers all abuzz.

By Brett Bush

Photos by: Travis Shinn



45 Grammy Party!

Check out Music Connection’s photo recap of The Grammys Producers & Engineers Wing event, which this year honored Jack White.

26 Things to Do Before You Release Your Song or Album

By Ari Herstand



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Directory of Everything Indie: Promo, Record Labels, Marketing & Media Relations

Compiled By Denise Coso



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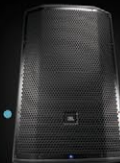
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LOS ANGELES

JIMMY R. LANDRY

audiostrike.com

Multi-Faceted Music Industry Professional:

Based in NYC, Jimmy Landry's multi-faceted career has toggled between the artistic and business sides of the music industry. Starting out as a young touring musician from Maine, his first New York band Hidden Persuaders evolved into Splendor and was signed to Columbia Records.

After parting with that band just before their signing and rise to prominence, Landry was hired at Elektra Records, working in Radio Promotion, Marketing and finally A&R. He later signed a recording contract with EMI/Priority/Capitol with his globally touring band, the Wine Field, who shared the stage with Maroon 5, LFO, American Hi-Fi and Howie Day, among others. In 2006, he again returned to work, joining Capitol Records as an A&R Representative/Staff Producer/Songwriter/Mixer, focusing on Artist Development. Now as Head of Artist and Public Relations/Account Mgmt for the Cakewalk Division of Gibson Brands, Inc., Landry works with artists, record labels, film makers, publishers and brands in various capacities while using the company's flagship SONAR software to educate musicians globally on DIY.

Wide Array Of Indie Projects: Landry's slate of independent projects is as varied and dynamic as his career. He has had songwriting/production success on everything from *Pokémon* DVD's to tracks with artists like *The Voice* winner Javier Colon, Rooster (Sony/BMG), Dilana (Rock Star Super Nova) and Comic



Book Heroes (Disney Top 30 artist charts and NASCAR). He has recently been working with European artists, including Finland's Peppina, and the Netherlands' Lang Frans. Affiliating with CoffeeRing Entertainment and Veritas Motion Pictures, Landry has also found a niche writing songs for indie films.

Advocate For Adapting: Jimmy Landry's current slate—heavily working his full-time Cakewalk gig with an ongoing slew of freelance production opportunities—speaks to his ability

to adapt in an industry that he has seen shift away from major-label dominance. Landry says, "I'm proof that even though there's not a ton of money in the industry to go around like in the past, if you have strong ears, great equipment and good recording skills, there are things you can do to survive as a working professional. It's all about shifting your mindset, aligning yourself with good people, finding independent opportunities and over-delivering."

Contact Jimmy R. Landry, audiostrike.com

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Jamie Farkas

Sr. Director, Marketing
Razor & Tie

Jamie Farkas has been named Senior Director, Marketing for **Razor & Tie/Washington Square Music**. Farkas joins the company with an extensive background in music marketing. With over 20 years in the industry, she brings expertise in artist development, brands relationships and multi-dimensional marketing. Farkas was most recently Label Manager for Kemado, where she was responsible for overseeing the daily operations of Mexican Summer, Software Recording Co., Anthology Recordings and Kemado Records as well as expanding the company's global footprint. For more information, contact Creynolds@razorandtie.com.



Sean McDonough

National Talent Buyer
FM Entertainment

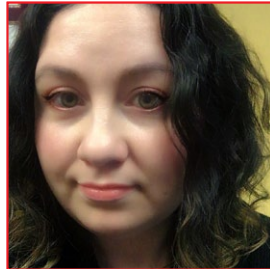
Sean McDonough has joined **FM Entertainment** as National Talent Buyer. McDonough began his career answering phones at Metro in Chicago's Lakeview neighborhood. During his 14-year tenure at the club, he ascended to become head talent buyer, booking shows with everyone from Muse to the Smashing Pumpkins to the Flaming Lips. In 2010, he began booking Bottom Lounge and helped establish the West Loop club. McDonough returned to Live Nation in 2012 as the Senior Talent Buyer for House of Blues, Chicago. He has developed local artists and increased opportunities for them to play on one of Chicago's premier stages. Contact westernpublicity@gmail.com.



Andrea Faulk

Tour Publicist
Mitch Schneider Organization (MSO)

Mitch Schneider Organization (MSO) has promoted **Andrea Faulk** to Tour Publicist. Faulk began at MSO in 2013 as a part-time Executive Assistant to Libby Coffey and then grew into a full-time position. Over the past three years, she has been involved in media campaigns for artists including Slash, Korn, Brian Setzer, Babymetal, Yes, the Mowgli's, PiLand, music events and brands, including Vans Warped Tour, Monster Energy Drink, Classic Rock Awards and Oscar Salute. Prior to MSO, she wrote for various music blogs, reviewing shows and interviewing a variety of rock and Japanese artists. For more, contact Faulk directly at afaulk@msopr.com.



Louie King

Marketing & Communications Manager
Eastern Acoustic Works (EAW)

Eastern Acoustic Works (EAW) has named **Louie King** Marketing & Communications Manager. Bringing more than 20 years of experience, King is tasked with managing EAW's worldwide marketing initiatives including advertising, branding, communications and digital marketing. Prior to joining EAW, King served as Director of Marketing at the Brain Injury Association of MA and was project manager for Metropolitan Life Insurance Company. King received his MBA from the University of Phoenix and completed his undergraduate work at Atlantic Union College. For additional information on this appointment, contact juliemcleanclark@gmail.com.



Garrett English

EVP, Event Programming
MTV, VH1 and Logo

Garrett English has been promoted to Executive Vice President of Event Programming, Specials and News for **MTV, VH1 and Logo**. Most recently, English served as Senior Vice President of Programming, Events and Live Production for MTV. In this new role, English will direct the creative development and management for all of the networks' tentpoles, live events and specials. In addition, he will add oversight of MTV News to his purview. Since 2004, English has served as the lead development and production executive for all of MTV's tentpole programs, initiatives and special events. Contact mariana.agathoklis@mtvstaff.com.



Charity Hardwick

VP, Sales and Marketing
Soundcast

Soundcast, a manufacturer of weather-resistant portable audio products, has named **Charity Hardwick** as Vice President of Sales and Marketing. Hardwick will oversee the release of five new speakers in 2017. Shortly after the sale of the company in 2015 to a private equity investment firm, Soundcast recruited Hardwick for the role of Director of Sales and Marketing. Hardwick brings over 16 years of experience in sales and marketing management to the position, with expertise in manufacturing, distribution, rep-level, specialty CI and retail placement. For additional information on this appointment, contact dani.f@gnrm.com.



Phylicia Fant

SVP, Publicity & Lifestyle
Warner Bros. Records

Warner Bros. Records (WBR) has promoted **Phylicia Fant** to Senior Vice President, Publicity & Lifestyle. Fant joined WBR in 2011 as Vice President, Publicity & Lifestyle. Prior to WBR, she worked at Universal Music Group's Universal Republic and Motown Records, as Vice President of Publicity. Outside of the label, she is a member of NARAS (National Academy of Recordings Arts & Sciences) and L.A. Chapter Foundation's Committee Member, a lifetime member and honoree of NAASC (National Alumnae Association of Spelman College). For more information, contact liz.morentin@wbr.com.



Gregg Nadel

President
Elektra Records

Gregg Nadel has been named President of **Elektra Records**, a division of The Atlantic Records Group. Atlantic Chairman/CEO Craig Kallman and Chairman/COO Julie Greenwald made the announcement. Nadel, who has been General Manager of Elektra for the past two years, is a 20-year veteran of the Atlantic family. Prior to becoming Elektra's GM in early 2015, he was SVP/A&R and Marketing for Atlantic. Nadel will continue to be based at Atlantic's headquarters in New York City. For additional information on this appointment, contact info@allaccess.com.



► DYNAUDIO PRO LYD 48 3-WAY POWERED MONITORS

Dynaudio PRO adds to the LYD studio monitor range with the LYD 48, a 3-way professional monitor speaker. These monitors are a bass reflex design and have an 8-inch woofer, a 4-inch mid-range driver and a 1-inch soft-dome high frequency tweeter. They make an excellent choice for either near-field or mid-field applications and are available in white (pictured) and also in a classic, all black finish.

Each of the drivers is powered by a separate Class D amplifier (three amplifiers total) that provides 80 watts to the woofer and 50 watts each for the mid-range and tweeter. The amp features 96kHz/24bit DSP signal processing, selectable input sensitivity, as well as the same Standby Mode as the original LYD speakers.

Like the other LYD monitors, the 3-way version features Bass Extension allowing a choice between the default "flat" setting and a maximum bass mode with the low frequencies extended by 10Hz.

The Sound Balance option "tilts" the tonal balance gently to emphasize one end of the spectrum while decreasing the opposite end by the same amount. Unlike typical shelving filters, the frequency response is changed without phase shift. By default, the monitor is set flat or neutral and then the Sound Balance can be set for either a "Bright" or "Dark" sound.

The LYD 48 sells for \$1,529 MSRP each.

dynaudio.com/professional-audio/lyd/lyd-48



◀ AKG C636 MASTER REFERENCE HANDHELD CONDENSER MICROPHONE

AKG by HARMAN has the AKG C636 master reference handheld condenser microphone based on the C535 handheld vocal stage microphone. The C636 has a custom-tuned, 24-carat gold-plated 3/4-inch back electret condenser capsule. Able to handle 150dB SPL, the C636 is designed to minimize the three most annoying problems with handheld live vocals mics: feedback, handling noise and "p" pop/wind noise or plosives that come from close-in use.

The C636 fights feedback with its uniform cardioid polar pattern and a specially-designed suspension and grille that minimizes unwanted sound reflections coming into the back of the capsule. To counteract handling noise, the C636 capsule sits on an absorbent rubber bearing that decouples it from the mic's zinc alloy body. There is also a substantial brass layer below the capsule that serves as a counterweight to increase stability.

Finally to prevent pop noise, a three-layer system is used. It consists of the grille itself, a foam layer behind it and a computer-modeled mesh magnetically attached to the top of the capsule.

The AKG C636 is available in a brushed nickel finish or matte-black. It weighs 312 grams and requires +48-volt phantom powering. It sells for \$499 MAP.

akg.com/pro/p/c636



▼ EXPONENTIAL AUDIO NIMBUS PLUG-IN

Exponential Audio Nimbus is an algorithmic reverb plug-in based on my main "go-to" reverb plug-in, Exponential's PhoenixVerb. PhoenixVerb is always part of all my mixes and with the same technology under the hood, Nimbus allows for the exploration of many new ideas in reverb treatments and adds features I've not seen in digital reverb synthesizers.

As with all Exponential Audio products, the same great intuitive GUI is here again plus there are 1,200 presets installed and accessible. I like the unique Keyword search engine where reverbs are separated into Keyword (category types) with names like Large Plate, Large Hall, Small, ADR and Post and many more.

More than half of the Nimbus GUI has global controls for modifying any Keyword/Preset. There is a helpful graphical display to show, in real-time, how the source audio is being affected. There are controls for the expanded EQ plus input filtering, early reflection sculpting with more patterns, plus reverb level and more filtering. There are Reverb time, Pre-Delay, Wet/Dry controls and now you can lock pre-delay and reverb delay times to the session's tempo and/or any subdivision.

Two new, significant features in Nimbus are Tail Suppression and Warp. When selected, Tail Suppression automatically reduces reverb level based upon the input level. Called a Dynamic reverb, as the send signal goes up, the reverb output level goes down. Tail Recovery sets the release time of the compressor and

Reverb Delay is a post-delay within the reverb tail.

Warp is a compressor/limiter, filter, overdrive and bit-crusher section. I found that Warp works well for short reverbs, timed delay effects and ducking effects.

Exponential Audio is well known for making stable and efficient plug-ins and Nimbus is no different. I had no problem running dozens of inserted instances of Nimbus in Pro Tools 12. Highly recommended!

Nimbus is downloadable for \$199.

exponentialaudio.com





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◀ **ROLAND GO:MIXER**

The **Roland GO:MIXER** is a small portable audio mixer for shooting videos on a connected smartphone. Measuring 3.75 inches (95 mm) square and 1.1 inches (28 mm) high, GO:MIXER sends a stereo audio signal out its USB jack to your phone. (Although some Android smartphones will convert this stereo to mono.)

With the GO:MIXER you have a total of five inputs for guitar/bass, microphone and a stereo keyboard plus two stereo 1/8-inch jacks for line-level devices such as music players (for a backing track) or drum machines.

There are level controls for the guitar/bass, mic and L/R keyboard inputs so you can do a polished mix of the sound going into your phone. An audio mixer would not be complete without a stereo analog monitor output and GO:MIXER includes a stereo TRS jack for listening on headphones or driving an external powered monitor speaker system.

GO:MIXER is powered by the connected smartphone (USB jack) so no batteries are required. If you're doing a lot of Facebook Live or YouTube videos you should have this device!

It sells for \$99 street.
roland.com/global/products/gomixer

▶ **ORACLE SUMMING MIXER**

Engineer/producer **Greg Wurth** offers his Oracle Summing Mixer. This is a 16-channel analog summing system that uses Steve Firlotte's highly touted VF600 discrete amplifier blocks and four Cinemag CMOB-3L transformers. It comes in a 2U all-steel cabinet with separate power supply and connecting cable.

Internal construction is top-notch with all of the 20 VF600's held down in their sockets by long metal straps.

The Oracle has 16 line inputs via two DB25 connectors. There are inserts for each pair of stereo stems (8 total) with lighted, front panel hardwired bypass switches.

In my testing, I liked the luxury of selecting either hardwired mono or full stereo stems at the touch of a lighted front panel button. Another big "plus" I've not seen on any of the other summing systems I've reviewed so far are the two separate stereo bus insert paths with lighted, front panel In/Out buttons. You may audition two completely different processing chains easily.

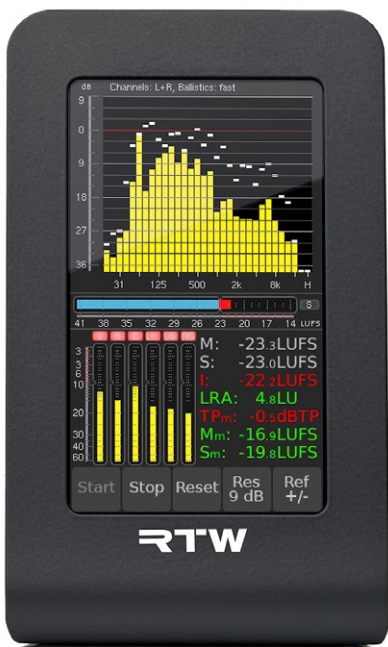
To check the stereo output bus level are a pair of large vintage-looking Sifam AL20 VU meters with a large control knob to set the final output level easily. It is placed last, after the stereo insert points, so any change here does not affect the threshold settings of your proceeding inserted stereo bus compressor/limiter.

On the rear panel, the Oracle Summing Mixer finishes with two sets of XLR output connectors—identical stereo line level outputs—one could go directly to an analog recorder or analog-to-digital converter input and the other pair could go to your monitor controller.

I found the Oracle to do everything I wanted when summing "out of the box." Compared to my "in the box" mixes, the Oracle changes the whole mix "picture" to analog sounding with a full and rich sound stage.

I am able to retain my Pro Tools mixing process, only it now sounds stereophonically wider, has more dynamic range and is much more transparent! The Oracle Summing Mixer sells for \$4,395 MSRP.

gregwurthaudio.com



◀ **RTW MM3 MUSICMETER**

RTW GmbH, Germany has a brand new audio monitoring meter designed for professional music applications. The MM3 MusicMeter is a loudness touch meter specifically aimed at music producers and music production.

The super-accurate MM3 MusicMeter is a small touchscreen unit that sits on any desktop and features a vector scope, PPM/True Peak and VU, real-time analyzers (RTA) and supports all the loudness measurement standards such as EBU R128 and ITU-R BS.1770.

The MM3 connects via USB to your DAW and its touchscreen provides measurements of: real time analysis, summed Momentary, Short Term or Integrated Loudness with LUFS scales (Loudness Units relative to Full-Scale) and much more. The unit's display can be adjusted for vertical or horizontal orientation and supported audio inputs include: stereo analog, SPDIF and USB streams. In addition, there is a SPDIF output that delivers a buffered stereo signal and/or a down mix of 5.1 mixes.

The MM3 MusicMeter is compatible with RTW's well-known, free USB Connect software package downloadable from RTW's website. This software equips its users with a direct audio signal transfer and additional control from within your DAW system.

rtw.com

BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

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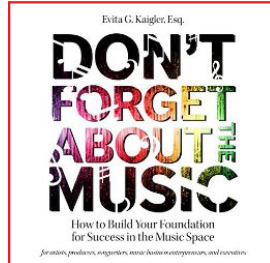
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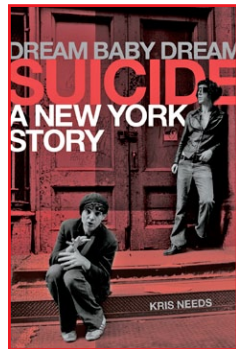
Written by the woman who developed the Future Music Attorneys program, and subtitled "How to Build Your Foundation for Success in the Music Space," this workbook presents a practical program for artists, songwriters, music biz entrepreneurs and execs who want to approach their music career with a solid game plan. Includes classroom discussion guides, exercises and industry Q&A's.



Dream Baby Dream: Suicide A New York Story

By Kris Needs
(hardcover) \$30.00

Derided at first by many who took part in the guitar-driven CBGB punk scene in the '70s, the defiant, abrasive, one-of-a-kind Suicide (singer Alan Vega and keyboardist Martin Rev) went on to gain respect as an important influence on '80s and '90s noise, techno, dance and ambient scenes. Interviews with producers Craig Leon, Marty Thau and Bob Blank and comments from members of Blondie, the New York Dolls and the Clash, help illustrate how Suicide developed a unique sonic vision.



The Blues – Why it Still Hurts so Good

By Marie B. Trout
(softcover) \$19.99

In her in-depth book on the blues, Marie Trout explores the world of blues fans, musicians and industry professionals. She also muses on her own personal experience as, after her husband and blues musician, Walter Trout, became sick, her perspective on the blues' impact started to

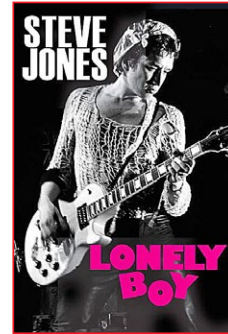


form more concretely. The blues comforts, accepts and inspires, without judging the listener, helping human beings find a balance when things get chaotic. All proceeds from the book's sale will go to the HART Fund, to benefit blues musicians and their families in financial need.

Lonely Boy: Tales from a Sex Pistol

By Steve Jones
(hardcover) \$26.99

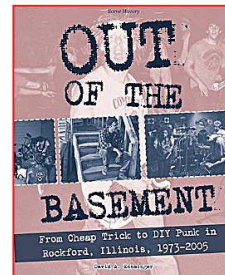
The Sex Pistols guitarist tells his story of the band that caused a paradigm shift in music. Via nihilistic songs, anarchical fashion and bad-boy behavior, Jones and his mates would become key inventors of punk rock. Jones gives readers a perspective into his childhood, which was one of abuse and neglect, the meaningless sexual exploits he'd encounter later in life, and the drug addiction he struggled with. Despite his times of adversity, Jones—now a popular radio personality—concludes his memoir on a sweet note of sobriety and the self-acceptance he had always longed for.



Out of the Basement: From Cheap Trick to DIY Punk in Rockford, IL, 1973-2005

By David A. Ensminger
(paperback) \$7.95

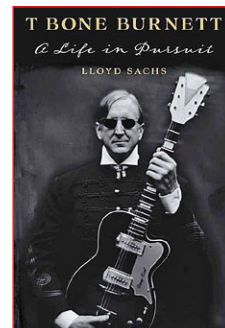
While big cities' music scenes have gotten all the coverage, this book contends that it was small town America—pinched, struggling towns like Rockford, IL—that built the punk rock revolution. From dusty, used record stores and skating rinks to dank basements and sweat-piled gigs to the radical forebears like the local IWW chapter, the book follows the stories of Rockville rebels struggling to find spaces, community and their place in underground history.



T Bone Burnett: A Life in Pursuit

By Lloyd Sachs
(hardcover) \$26.85

Sachs explores the expansive career of the prolific music producer, singer-songwriter, guitarist and soundtrack visionary, offering an introspective appreciation into Burnett's life and his wide-ranging contributions to American



music and culture over the last four decades. The book highlights the creation of "Americana" music thanks in large part to Burnett, as well as the beginning of his career as a member of Bob Dylan's Rolling Thunder Revue and his collaboration with playwright Sam Shepard.



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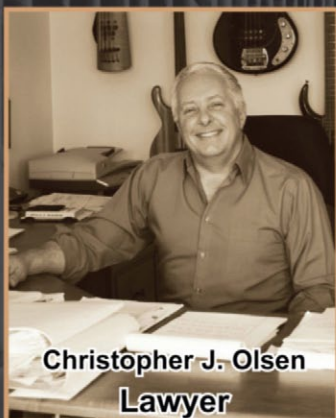
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Convenient and Affordable Studio Treatment Option: In 2011, veteran guitarist Mike Lizarraga was tracking an acoustic project and about to mix it in his own studio space in North Hollywood, CA, when he realized he needed treatments on the walls. His search for the right materials delayed the project several days. Realizing that artists, musicians and engineers thrive on time efficiency, he summoned his entrepreneurial skills and launched LA Sound Panels. His goal: creating an easy, convenient and affordable option for music professionals to treat their studios.

The company now has its trademark acoustic panels and bass traps in studios and other businesses, including corporate environments, post-production edit bays, home theatres, churches and restaurants throughout California, Arizona, Texas and Tennessee, in addition to Taiwan and Japan. "When someone mixes in a room with no treatment," Lizarraga says, "it is hard to get an accurate representation of the sound coming through the speakers. Our panels help eliminate the sound of the room when listening back."



Flagship Products:

LA Sound Panels' 2" Acoustic Panels (full dimensions, 24" x 48" x 2") are ideal for first and second reflection points in a room. The company recommends treatment with these broadband panels, which create an immediate difference in the listening environment. They are also ideal for deadening

vocal booths, event spaces, music venues, rehearsal rooms and any other space with acoustic issues. Their Lo-Tone Bass Traps, which come in 2", 4" and 6" sizes and have high absorption rates down to 50 Hz, are perfect for ultimate low frequency absorption. LA Sound Panels also sells diffusers and a Portable Recording Wall, which consists of two 24"x 84"x 2" panels hinged together, with both sides covered in fabric.

Above and Beyond Customer Service: Being a small company (10 employees) allows LA Sound Panels to attend to their clients' needs much quicker than larger organizations. In addition to offering daily onsite consultations and custom studio acoustics planning (in Los Angeles and beyond), starting this year, they offer studio design and full-service audio installations that include patch bay setup, cable runs, gear selection, console commissioning, etc.

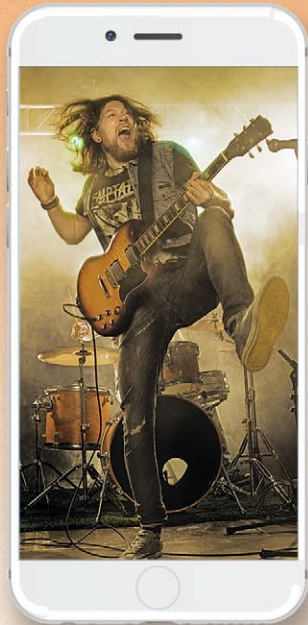
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► Obituary Return with 10th Album

Picking up from where 2014's *Inked In Blood* left off, Florida death metal band Obituary return with their self-titled, 10th studio album. Recorded at their home studio in Tampa, FL, *Obituary* is due out March 17 on CD/LP/Digital via Relapse Records. Pictured: drummer Donald Tardy. For more information, visit obituary.cc.



▲ Pensado Makes Fab with Carl Tatz

Grammy-winning engineer Dave Pensado has installed the new Carl Tatz Edition™ Argosy Dual 15-800 workstation in his mix room at The Fab Factory Studio D in Los Angeles. After researching other offerings, Pensado made his selection based on the Carl Tatz Edition Argosy Dual 15-800's ability to minimize reflections (and hence frequency dips at the listening position) and its track record with Carl Tatz Design PhantomFocus™ installations. Visit carltatzdesign.com.



▲ A Genelec Upgrade in the Home

Grammy-winning record producer Trina Shoemaker (Rodney Crowell, Queens of the Stone Age, Sheryl Crow) has taken an upgrade in monitoring with the acquisition of 8351 three-way Smart Active Monitors™ (SAM™) from Genelec at her home studio, one of her primary workspaces. She notes that at a low-to-medium volume, the monitors still sound full and balanced as well as "very, very clear and smooth." For more information, visit genelecusa.com.



▲ Babylon Rises with New Album

Hollywood-based rock act Disciples of Babylon have completed work on their new album, *The Rise and Fall of Babylon*. Recorded at Stagg Street Recording Studios in Van Nuys, CA, the album was produced by Grammy-winning producer Andres Torres. The album is slated for release in the spring of 2017. Pictured (l-r): Eric Knight (lead vocals, rhythm guitar), Ramon Blanco (lead guitar), Torres, Chris Toeller (drums) and Gui Bodi (bass). For more information, visit disciplesofbabylon.com.

Producer Playback

"Don't be afraid to ask for help. You have to know when you need it and when to ask for it." — Josh Gudwin, producer, engineer (Justin Bieber, Celine Dion, Carly Rae Jepsen)





◀ **Johnson Finds Good Luck in Texas**

Rock/folk artist Will Johnson will release his fifth album, *Hatteras Night, A Good Luck Charm*, on March 24 via Undertow Music Collective. A week before Johnson started tracking, his usual studio, the Echo Lab, became unavailable due to a fire. In response, friend and collaborator, Britton Beisenherz (Monahans, Milton Mapes), offered his Austin, TX studio, Ramble Creek Recording. Pictured (l-r): Ricky Ray Jackson, Johnson and Beisenherz. Visit will-johnson.com.

MATT PENICE



▲ **The Little Darling in Toronto**

The second album from Toronto-based artist, composer and producer Lydia Ainsworth, *Darling of the Afterglow*, will be released through Arbutus/Bella Union on March 31. Ainsworth worked as writer and producer at Phase One in Toronto along with Jim-E Stack, David Krystal and more. Lenny DeRose mixed the album at Noble Street Studios, and mastering took place at Wreckhouse Mastering by Peter Letros. For more information, visit lydiaainsworth.com.



▲ **Country Duo in the Studio**

Larry Weir from National Record Promotion and his brother Tom Weir, who owns and operates Studio City Sound, are producing the new country duo Katymichal & Ash over at SCS. Their debut single and EP is set for release this summer. Pictured (l-r): Ash Webb, Tom Weir, Katymichal Pullen and Larry Weir.

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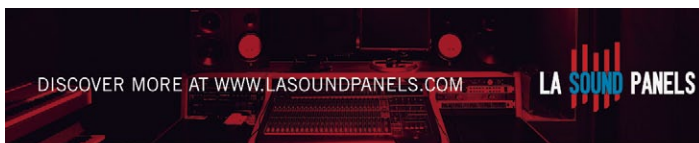
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As a six-year-old, Los Angeles-based producer and engineer Ryan Ulyate discovered his father's quarter-inch recorder. Instantly fascinated, his life's path was chosen. After college, he connected with L.A.'s Studio Sound Recorders. Ulyate was schooled at the feet of George Tobin, a producer who's even self-described as difficult. As the audio acolyte grew into his own, the first album he crafted was with Juan Gabriel, which proved to be a hit. He has since worked with Paul McCartney and extensively so with Tom Petty and the Heartbreakers.

Ulyate met Petty around 2004 through friend Jeff Lynne when he was tapped to mix the Concert for George at London's Albert Hall. Soon after, they collaborated. "Tom can do anything and then not be married to it," Ulyate observes. "He has the ability to be objective if something has what it takes and has emotional content. I've learned a lot from him in that regard."

Ulyate prefers to spend most of his time in the studio and behind the board. Accordingly, he infrequently scouts talent or works with unsigned bands. "I'm more the guy in the trenches rather than the guy who picks up the phone and makes things happen," he explains. "I've produced unsigned artists in the past, but they need to have someone go out and make the deal. I haven't spent the time [to] go out and sign people. I help you figure out your song, get a great performance and a great record."

Often in the studio, Ulyate finds that vocals can be a challenge. "Getting in the right space for that is an art," he asserts. "Some people are good on the first few takes and then it goes downhill. Then there are people who hit their stride by the eighth take. You've got to be able to judge where someone is and if you think it's going to improve. Sometimes you're better off calling the session. A lot of times it's best to have an artist sing the entire song on eight tracks, comp it and see what works and what doesn't. The last thing you want is someone thinking too much about one word."

One of Ulyate's passions is high-resolution audio. But of course mastering for it brings its own challenges. "I've worked with Chris Bellman at Bernie Grundman Mastering for years," the producer says. "I bring my Pro Tools rig in. If we need more bass, I can bring it up in the mix. We'll go through his converters and do the CD, 16-bit, 44.1 loud version and make adjustments. Then we'll go back and do the high-res version. There's no conversion. It's just D to D straight into the computer he uses for mastering. At that point, we readjust the mix because the bottom end changes and you don't hit the digital compressors that hard. We use the full dynamic range of the digital so it's about seven to eight dB quieter than a CD."

Ulyate has learned from friend and fellow producer Jeff Lynne the importance of giving an artist creative latitude. "It's important not to make too many suggestions," Ulyate says. "Let an artist find their way and discover things on their own. There's a tendency to be the smart guy and offer ideas. But by being dictatorial, you restrict them from growing. The most important thing is to give them space to find their own way."

Recently Ulyate and Petty worked with L.A. band the Shelters on their first album. "It's fun working with guys who're just getting their careers going," he says of recording with the young band. He works primarily from Ryan's Place, his home studio.

The three most important lessons he's learned as a producer and engineer are:

- Try everything. Don't shut off an idea without following the path. Sometimes crazy ideas can lead to incredible results.
- As an artist, you're trying to convey an emotion. Stay attuned to the emotional level of music.
- Tom [Petty] has taught me that if his mind wanders, we need to take a look at what's happening in the song. Maybe we don't need that double verse.

Contact Ryan Ulyate, ulyate.com



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BACKGROUND

An entertainment venue since 1886, New York City's Webster Hall has seen notable growth in recent years. Some of that credit goes to Heath Miller, whose talent bookings helped them earn last year's Pollstar Nightclub of the Year award.

From Sound to Booking

My first foray into music was an internship at a local recording studio. That taught me how to do live sound, so I bought a PA system and started doing sound at local shows. One day, I was like, "Hey, the people who run these shows aren't any smarter than me. I'll try booking shows." And I started going in that direction.

I started working with Webster Hall at their studio as an outside producer, shortly after The Studio at Webster Hall started. I was a freelance person booking events there. The owner noticed I was booking successful events and approached me about coming in-house.

Starting Small

My first interaction with the artists I've worked with was when they were a local band. For example, Coheed and Cambria, I remember when they were called Shabutie. I came across them and thought, "they're pretty good, but I don't know if it works live."

Now, they're massive. I had them on a battle of the bands that they didn't even win. They probably should have won, but they got there late because of traffic. That knocked points off their score. I think they came in second or third.

Getting Booked

[I'm looking for artists] who have a good balance between talent and originality, as well as actually having fans or the potential to have fans.

I prefer an email that gives me a link to the best place to hear and learn about a band. I hate when people send really long emails with MP3's attached. I don't want to have to read through the email if they're not good. [Approach me] any time but in the fall, which is incredibly busy.

Faith in Artists

I'm open-minded to taking risks that, on paper, don't always make sense but my gut says there are fans out there. It's taking that leap of faith—"this is good, I think enough people know who this is, I think this is going to work."

A lot of it's being forward thinking. When I'm booking six months out, I think "What's about to be the new single?" or, "This will be big enough by June that this could sell at the main room." If I was booking this for a show tomorrow it's not big enough, but there's enough of a team, a story and an exciting song that in six months



MATTHEW LYONS

"I prefer an email that gives me a link to the best place to hear and learn about a band. I hate when people send really long emails with MP3's attached."

this will work. Sometimes we're right, sometimes we're wrong—we're more right than wrong.

Independence

Many people have no idea Webster Hall is an independent-owned and -operated family business. It's not a faceless corporation like our competitors. We're not a public company playing with shareholder money. If I do a bad job, it directly affects people. It's a lot of pressure, but it's also inspiring that you work hard and hourly employees make more money.

The Feel Good Industry

You go to the doctor because you want to feel better. You go to a concert because it makes you feel good. Nothing has to be wrong to enjoy a concert. No one aside from people who work in the industry says, "Ugh, I have to go to a concert." Music is fun and it's awesome to do something people get to have a great time at.

Problem Solving

Things you never expect to deal with pop up. I've had standard things happen: "Our singer hit the mike last night and needs a dentist. Can you help us find a dentist on a Sunday morning?" Or, "Our equipment got stolen and we still want to play. Any ideas how we can get this equipment?"

One year, our tech guy was away. A bunch of speakers got messed up and weren't going to sound good. It was a smaller show, but it was still a big artist—people should get the sound they'd paid for. I pieced together monitors and things to replace the parts that were burnt out. So I said, "Okay, if we patch things together this way it won't sound amazing but it'll sound good enough that we can still have the show."

Always Available

This business is not for everyone. People stay in music for a while and end up going into anything but music. Rock & roll doesn't sleep. I've gotten calls at 7:00 at night from venues

saying everything's broken. "Can you help?" Or, "We have a show, it's sold out and we lost power. Can we move the show?"

Agents know if there's an issue I'm always reachable. There are a lot of places people can play. I'm proud when they choose Webster Hall. And we need to give them every reason to continue to.

It's Your Money

Artists may want something, but it's not always in budget. I have a saying when marking up contracts: when in doubt, cross it out. I'd rather have the band know exactly what's going on.

When we talk to the artist or their team prior, it's like "This is what we have, this is the budget. Is everyone happy with this?" To a degree, almost everything is a negotiation. An artist would love an entire case of wine, but is that realistic?

Also, depending on how the show does, the artist gets a piece of the backend. They have their guarantee and get extra money if they over perform. Usually, these costs are paid by the artist out of their end or shared by both us and them. The artist is paying for part of it, so they have to be conscious of what they're spending. This is your money. How do you want us to spend it?

Becoming a Buyer

If you're in a major city, I recommend an internship. If you're in a place where you don't have the means to get an internship, start booking bands that are small and happy to play for \$100 or \$200 a night. Build relationships with bands and their teams and hope they get bigger and start making money. You'll grow with them.

Where the Money's At

You used to tour to support a record. Now, you put out a record to support your tour. Bands are touring more now than ever before, because that's how bands make money. Putting out a record doesn't make enough anymore.

It's great for our part of the business. I have more awesome touring acts coming through. And there are more venues right now in New York and Brooklyn. Some have closed, but usually there's a bigger reason.

Insurance Woes

Insurance costs have risen over the last few years. This is an ongoing conversation—"Do we add a fee to each ticket to cover the additional insurance costs?" It's unfair to charge the artist. It should be passed on to the consumer or we just suck it up. It's a challenge, because these are costs you would never really think about.

Not Every Show Sells Out

A big misconception is that the shows at Webster Hall are always packed. A lot of them are, but they don't know about the ones that aren't, because no one's at those shows. There are shows we have to work really hard to get to half a house on. That's a fact of the business.

Persistence vs. Being Annoying

I prefer email to phone calls, because email's less intrusive. It's annoying if I'm on a date and someone starts harassing me about booking their band. Or, "I sent you a resume—did you read it?" That has happened.

Artists are people, too, so I try to be respectful of their space—like never barge into a green room uninvited—and it makes a big difference.

OPPS

Radical Indie is offering \$12,000 in cash to help indie artists reach new fans. It works like this: A year-long contest encourages indie music artists and fans to share and discover music using Radical's free BroadCasting capabilities. Artists who BroadCast their playlists have an opportunity to win \$1,000 at the end of every month. BroadCasts are ranked in popularity by likes on the Radical Indie Player. The artist-user who has the most likes at the end of each month will receive the cash. If you could use the money, go to radicalindie.com and check it out.

Yaasiel "Success" Davis, Director of A&R at Atlantic Records is looking to sign artists, writers and producers. Davis states, "I'm looking to build a machine that cannot be stopped. I don't care about genres... just send me heat! Being a part of this can change your life. So, if you have what it takes, show me what you got." If you think you're up to the challenge, send your work to yaasiel.davis@atlanticrecords.com.

Online music magazine, iMoveLive, is seeking the next big thing to feature on their music site. iMoveLive considers itself to be the premier source for key individuals in the entertainment industry—publicists, producers, managers, talent scouts, record labels, radio stations and more—and is on a mission to find the "next big act." iMoveLive also offers a "Music Opportunities" section that is updated on a regular basis. Check it out at imoveilive.com.

Vital Force Radio Show is a Christian music and talk show

that is looking for any style of Christian music for broadcasts and podcasts. Vital Force will interview you on the show and share how people can hear more of your music. They may also play your original songs and continue to play them on future broadcasts/podcasts. The show is broadcast live every week on 88.1 FM WPRZ and redistributed through podcasts. To find out more, go to facebook.com/The-Vital-Force-Radio-Show.

Daquor Media Group is looking for artists, bands and producers for record, publishing and distribution deals. They will consider all genres for their label's roster. Their focus is to provide experienced and professional promotion and overall guidance. They work with both indie and major label artists, as well as entertainment related companies. If interested, log onto daquormusic.wix.com/media.

Working Brilliantly specializes in inspired publicity geared toward individual goals. Everything they do is personalized. Recent successes include placements in outlets such as **Noisey, Nylon, Paste, Clash, Magnet** and **Earmilk**, as well as a groundswell of press from local media to major print mags. Their success rate sits around 25% (meaning if they reach out to 100 journalists and outlets, they secure coverage in 20 to 25 of them) vs. the industry standard of 10%. They are currently offering selected MusicClout artists a free press release to their database of over 1,000 music journalists. If you'd like some exposure, visit workingbrilliantly.com and musicclout.com.

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▲ DYLAN IS DROPPING A TRIPLE ALBUM

There isn't much that Bob Dylan hasn't done in his career. The freewheeling artist has won Grammy Awards, an Oscar, a Pulitzer citation, the Presidential Medal of Freedom and, most recently, a Nobel Prize in Literature. He's released 37 albums in a 54-year career, but he's never released a three-disc record. *Triplicate*, which drops March 31 via Columbia, will be his follow-up to 2016's traditional pop-covers record *Fallen Angels*, and mines a similar vein to that Sinatra-indebted work. As has been the case for much of Dylan's "Never Ending Tour Phase," the record was self-produced by Dylan (under his Jack Frost moniker). For more news, visit bobdylan.com.

LABELS • RELEASES SIGNINGS

To celebrate the 20th anniversary of Elliott Smith's landmark album *Either/Or*, Kill Rock Stars and public radio's *The Guestlist* have partnered to create *Say Yes: An Elliott Smith Podcast*. The miniseries features stories from folks who knew Smith, memories from artists he influenced and conversations about *Either/Or*—which might just be his most important release.

In the series, **Jack Black** recounts the time he embarrassed himself in front of Smith's family and friends, film director **Gus Van Sant** talks about using his music in *Good Will Hunting*, college friends discuss his transformation from "Steve" to "Elliott," and **Anderson Cooper** asks if Elliott Smith is any good. *Say Yes: An Elliott Smith Podcast* is live on iTunes and other podcast platforms Fridays at 8 a.m. ET. For details, go to killrockstars.com.

BMG has inked a worldwide recording agreement with multi-platinum rock band Nickelback. Since forming in Alberta, Canada in 1995, the Grammy-nominated rock band's success includes sales of more than 50 million units, solidifying their status as the "11th best-selling music act" and second best-selling foreign act in the U.S. of the 21st century—behind only the Beatles. Nickelback's

hit "How You Remind Me" was named Billboard's "Top Rock Song of the Decade." Among all these accolades, they've also been named Billboard's "Top Rock Group of the Decade." For additional information, visit Nickelback.com.

Grammy-winning sibling trio, the Band Perry, have released a new track, "Stay In The Dark," on Interscope Records. The track, produced by **Benny Cassette (Kanye West, John Legend, Lily Allen)**, is the lead-off single from the group's first pop album, *My Bad Imagination*, due out later this year.

"In the literal sense 'Stay in the Dark' is about getting close to the one you love, closing the curtains and escaping from the world together for the night," says **Reid Perry**. "We're looking forward to see how our fans find themselves in it." To learn more, go to thebandperry.com.

Bongo Boy Records' *Out of the Garage Vol 3* includes '60s iconic rockers and award winning international indie artists. So, what is the bottom line you ask? Well, per the Grouch, "The third time really is the charm. While each of the *Out of the Garage* albums is good, this one is the best!" For more see bongoboyrecords.com.

Warner Bros. Records has announced the signing of Grammy



◀ BRANCH IS A HOPELESS ROMANTIC

Grammy-winning, Multi-platinum singer-songwriter Michelle Branch will release her fourth studio album *Hopeless Romantic* on April 7 through Verve Records. This is Branch's first solo project since her Grammy-nominated 2003 album *Hotel Paper*. Primarily recorded in Los Angeles, and produced by **Patrick Carney (the Black Keys)** and **Gus Seyffert (Beck, Norah Jones, Sia)**, the record weaves a tale of love both lost and found. "A lot of these songs are about heartbreak, but knowing that it doesn't mean the end of the world," says Branch. "This is my first real-life autobiographical record." For the latest, go to michellebranch.com.

Award-winning, Multiplatinum singer-songwriter and producer Ciara. Throughout her illustrious 13-plus years in entertainment, she has sold over 23 million albums and 16 million singles.

Known for her dance abilities, Ciara's video archive showcases memorable choreography in pop music. "We welcome Ciara to Warner Bros. and look forward to the next chapter of her music career," said Warner Bros. Chairman and CEO **Cameron Strang**. For additional information, go to onlyciara.com.

American Pie singer-songwriter, **Don McLean** is commemorating an historic day by re-issuing a remastered vinyl record. Coined "The Day The Music Died," the song was released in 1971 and spent four weeks at No. 1 in 1972. In 2001, 30 years later, the **Recording Industry of America** named it the fifth greatest song of the 20th century.

McLean recently re-released "American Pie" (song and album of the same title) in celebration of its 45th anniversary. You can now hear his classic songs on their original vinyl format. The single has been newly remastered from analog tape by **Robert Vosgien** with the lacquers cut by **Ron McMaster**, both at **Capitol Studios**. For up-to-date information and McLean's tour dates visit donmclean.com.

PROPS

The Hollywood Bowl, a leading outdoor music venue, was honored as the **Best Major Outdoor Concert Venue at the 28th Annual Pollstar Awards**. This distinction marks the 13th consecu-

tive nomination and subsequent award for the venue and affirms the Hollywood Bowl as a premiere destination for performers and audiences alike.

Renowned for its setting, the Hollywood Bowl plays host to a wide diversity of artists, from classical and pop to jazz, rock and world music. It is one of the largest natural amphitheatres in the world, with a seating capacity of nearly 18,000. For additional information, visit hollywoodbowl.com.

Grammy-winning Rock & Roll Hall of Fame inductees Green Day have topped both the **Billboard** and **Mediabase Alternative** radio charts with their current single "Still Breathing," marking the band's **11th No. 1**. Green Day recently announced the North American leg of their **Revolution Radio World Tour**, which will kick off in Phoenix, AZ and will include first time dates at **Wrigley Field** in Chicago and the **Rose Bowl** in Pasadena, CA. Check out the list of dates at greenday.com.

Studio Instrument Rentals (SIR) is celebrating **50 years of service to the music industry**. Better known as SIR, the company was formed in 1967 when founders **Ken Berry** and **Dolph Rempp** rented out a bass guitar for a recording session in Hollywood, CA.

Today, the SIR truck can be seen delivering music audio gear and services to most major tours and festivals across the nation, as well as countless TV appearances, awards shows and recording facilities. To date, tens of thousands of artists have used SIR to rent musical instruments and gear or to rehearse in one of their 12 facilities across the U.S.



▲ MUSIC BIZ STUDENTS HOST COVER-SONG SHOWCASE

Music Business Entrepreneur students at the Musicians Institute in Hollywood, CA hosted a cover-song competition called "Make It Your Own." The challenge for the contestants was to make their version of a popular song better than the original. The Artur Menezes Band did just that and won the grand prize that included a *Music Connection* review. The show was the culmination of two classes in the Music Business Program: Showcase Promotions and Sponsorships (which the students secured). Pictured here are the hosting students (front center) and the artist participants. For information regarding the program, go to mi.edu and click through to Music Business Major.

DIY Spotlight

THE LIGHTS OUT



Music and beer are historically a comfortable pairing—something few bands know as well as Boston-based sci-fi alt-rockers, the **Lights Out (TLO)**. They do, however, bring that bond to a whole new level with *T.R.I.P.*, the band's latest album, released via an atypical medium—beer cans.

Indeed, cans of *T.R.I.P.* beer (from Massachusetts' Aeronaut Brewing Company) come with instructions on how to acquire the Lights Out's new album.

Where does one come up with such an idea? "First, you have to really love beer, that's rule number one, and the Lights Out drinks a lot of beer," says the band's guitarist Adam Ritchie.

"Sure," Ritchie continues, "we thought about vinyl, but ultimately decided to take the road less traveled. Beer is a cooler format. Our music sounds awesome at 35 degrees Fahrenheit and tastes great with the speakers cranked."

T.R.I.P. does not care about being coy. *T.R.I.P.* wants you to enjoy yourself with the purity of heart that you had when your world was brand new. Crazy? Of course it is. But that's par for the course for this band.

The Lights Out became sensitized to the truth of parallel realities and claim to be from an alternate dimension. They believe that when we are together in music, we are in the space between possibilities, where myriad experiences kaleidoscope out from the wondrous moment known as the present.

TLO declares, "The beer fuels your trip through the multiverse, and the album is the soundtrack to that journey."

For more, see thelightsout.com

Have a successful DIY strategy to share? Email bbatmc@aol.com

In fact, SIR's client list reads like a who's who of musicians, including artists as diverse as **Van Morrison, Dolly Parton, Jon Bon Jovi, Panic! at the Disco, Blake Shelton, Rihanna, Lady Gaga, TW** host **Jimmy Fallon** and more.

Exchange revenue will be affected by an increasing number of direct deals between digital broadcaster and rights holders. SoundExchange manages royalties for more than 130,000 recording artists and rights owners.

THE BIZ

Billboard has announced an exclusive agreement that will add **Pandora** streaming data to the **Billboard "Hot 100,"** its hit songs chart. The Hot 100 ranks the week's most popular songs across all genres, determined by a formula blending track sales, radio airplay and streaming, as measured by **Nielsen Music**.

In addition, Pandora will also impact various streaming-based charts, and Hot 100 formula-based genre rankings such as Hot Country Songs, Hot R&B/Hip-Hop Songs, Hot Latin Songs, Hot Rock Songs and Hot Dance/Electronic Songs, among others.

SoundExchange has announced that its royalty distributions in 2016 were \$884 million, an increase of more than \$80 million over the previous year and an all-time high. The record comes amid uncertainty over how Sound-

iHeartMedia, the creator of iHeartRadio, announced the official release of its new on-demand services iHeartRadio Plus and iHeartRadio All Access powered by Napster. It is the first streaming music service that uses on demand functionality to make radio interactive.

iHeartRadio All Access is now available on desktop and select consumer electronic devices as well as on the previously launched iOS and Android smartphones. "In the beta phase alone, we have already seen an incredible response from our users and have experienced our best month of listening since our official launch of iHeartRadio in 2011," said **Darren Davis**, President of iHeartRadio.

BERNARD BAUR was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.



“TAXI Taught Me How to Write What the Music Industry Needed.”

Vikki Flawith – TAXI Member
www.vikkiflawith.com

My name is Vikki Flawith. I’m a classically trained singer who used to write meandering folk-style songs, and had several demos produced by a Rock guitarist. I spent lots of money on those demos and wasn’t very happy when TAXI didn’t send them to Nashville for Country opportunities. I was somewhat skeptical about that. But then I realized that other people *were* successful with TAXI and maybe I needed to look at what I was doing rather than blame the messenger.

My fellow members on TAXI’s Forum helped me realize the value in writing and producing what the market was looking for. I started using the feedback I got from TAXI’s A&R team and my friends on the forum to re-shape and re-focus my music.

Opening My Eyes and Ears

I also started going to the Road Rally, TAXI’s free convention for members and guests.

I was overwhelmed by all I heard and experienced. After panels and classes in all aspects of songwriting and the music business, I began to recognize when songs went nowhere. I began to listen for the lift. I began to hear what good production meant.

Building a Network...

I met lots of other musicians and songwriters, many of whom had deals and placements through TAXI. I realized that my writing and production weren’t anywhere near the level of those successful writers. If I wanted to be like them, I’d have to do what they were doing.



TAXI®

The World’s Leading Independent A&R Company

1-800-458-2111

It Paid Off!

I listened, learned, and focused my writing at what the music industry really needed. No more meandering folk songs for me. I refocused my efforts on writing music for film and television. TAXI started sending my new material to Film and TV music publishers. I began to get deal offers, and also gained the confidence and skills I needed to start pitching to contacts I developed on my own.

Because of the connections, co-writes and relationships I’ve made through TAXI, my music industry network has expanded geometrically and my catalog of *marketable* music is growing every year. Thanks to “TAXI U,” I’ve signed over 70 tracks in the past few months to several different publishers.

My Dream Has Come True

If you’d like to create music that the industry really needs, then contact TAXI to see if they can help you realize your dreams too!



Date Signed: October 2015

Label: Rise Records

Band Members: AJ Channer, vocals; Jameson Teat, guitar; Drew Walker, guitar; Bonner Baker, bass; Richard Wicander, drums; Chris Mardis, vocals.

Type of Music: Metal/Hardcore

Management: David Dickens - Pirate Management

Booking: Matt Pike - Circle Talent Agency

Legal: N/A

Publicity: Mike Cubillos - Earshot Media, earshotmedia@earthlink.net

Web: Facebook.com/FireFromtheGods

A&R: Rise Records

Hustle and flow. If Austin's Fire From the Gods have a mantra, it might very well be that one: Over the years, the band has worked the circuit hard, all the while without losing its cool.

Before signing to Rise Records in October 2015, the quartet had already notched about 100 shows, oiling their gears so they were ready to roar out of the gate.

That hard-work ethic drew the attention of Sumerian and Mediaskare Records, according to AJ Channer (one of the band's two vocalists) but it was Rise that eventually threw down.

"Linkin Park and other bands had multiple vocalists, so that wasn't so far-fetched," Channer says. "But we realized we had really good songs, plus I had experience in the industry, having done merch and managing bands since 2005. I thought my window of opportunity had passed, and I had gotten a bit disenchanted—but I stuck with it, and it paid off."

Channer, after years of toiling in the industry, had teamed with electronic-infused extreme-metal band the Browning—or, in today's parlance, EDM-meets-deathcore. A far cry from the more traditional metal/hardcore approach taken by Fire From the Gods, Channer's manager nonetheless predicted in August 2015 that his fate with Fire was inevitably sealed.

"David [Dickens] had signed a deal with Pirate Management and said, 'Something's definitely going to happen' because Rise was getting interested in me. I was pinching myself, and it just flowed after that."

"I thought my window of opportunity had passed."

During the process of signing, he recalls, "We were still like, 'This can't be real.' They had Devil Wears Prada, and Of Mice and Men just had their breakout record come out. We realized we might have hit the jackpot."

From there, Fire From the Gods hunkered down in Houston and Austin to write four songs, then polished off their Rise Records debut, *Narrative*, during the 2015 holiday season with executive producer David Bendeth (whose credits actually include Of Mice and Men). Channer is apt to note that none of the band members spent Christmas at home with their families, such was their devotion to the disc.

"We hammered out the songs during all hours of the night from 6 p.m. to 2 a.m. for about three weeks, but once positivity started coming out of conversations between us and the label, the prospects of success really hit home." — **Kurt Orzeck**



Date Signed: September 2016

Label: River House Artists/Columbia Records

Type of Music: Modern Country

Management: Make Wake Artists

Booking: CAA

Legal: Noah McPike

Publicity: marycatherine.kinney@sonymusic.com

Web: lukecombs.com

A&R: Jim Cotino & Taylor Lindsay

It's hard to believe that 26-year-old Luke Combs seriously began pursuing a musical career only five years ago. His muscular and soul-stirring vocals grace the current single "Hurricane" that heralds his debut River House Artists/Columbia Records release *This One's for You*.

But one does not leap out of the gate fully formed, without a rich back story. A devotee of artists like Vince Gill and Brooks & Dunn, the Charlotte, NC native began singing in choirs as a child. He was a criminal justice major at Appalachian State University in Boone, NC when he made a life-changing discovery. "I was 21 years old and unhappy in school," says Combs. "I came home to work a summer job and all my friends stayed at school for the season. There was nobody around, I was bored and there was a guitar sitting in the closet. I just started learning some basic chords and went from there. It wasn't like I was planning on being a country singer."

"All the major labels came to us. It wasn't me knocking on doors or anything."

But as luck would have it Combs was bitten by the show biz bug and soon progressed from there. "I finally got a show booked when I got back to college that next year. I made \$200 on the show and that was more money than I had made working two jobs," says the singer-songwriter. "I thought I should do this and enjoyed playing, even though I didn't think I could make a living at it."

However, for the better part of two years he stuck with it, playing three or four nights a week. He stayed in Boone for six months and then expanded to other regions in North Carolina. He moved to Nashville in September 2014. "I had two EP's out and wrote more songs for seven or eight months without a publishing deal," says Combs. "I had enough digital revenue from my songs that were out selling that I was able to survive just as a musician. One of my co-writers, James, said his buddy Scott (Moffatt) should produce the EP I wanted to record. At first, we were complete polar opposites, but it ended up working out.

"It's all kind of fallen together super organically," Combs concludes. "After I put out the EP I got my booking deal and signed my independent deal with Lynn (Oliver-Cline) and River House Artists. And then all the major labels came to us. It wasn't me knocking on doors or anything."

Luke Combs' debut release, *This One's for You*, is out now in all retail and digital platforms. — **Eric A. Harbadian**



LAUREL

Date Signed: Sept. 9, 2016
Label: Counter Records/Ninja Tune
Type of Music: Alternative/Pop
Management: Chris Bellam - Underplay
Booking: Matt Galle - Paradigm & Mike Mori - Windish
Legal: James Wyllie - Russells
Publicity: Stephanie Williams, stephanie@pressherepublicity.com
Web: classiclaurel.com
A&R: Vidhi Ghandi, Adrian Kemp

At just 18, U.K.-based singer Laurel Arnell-Cullen, known as simply Laurel, was formerly signed to Universal subsidiary First Turn Artists (now part of Warner Bros.). The deal, a product of buzz generated after she'd uploaded a number of songs to SoundCloud, was an overall positive situation. Unfortunately, her youth worked against her—as she matured, so did her sound. “I don’t think I really knew what I wanted to do,” she confesses. “I was surrounded by a lot of pop acts and maybe I wasn’t necessarily like that.” After three years, she decided on a change and the contract was amicably dissolved.

Then lightning struck twice. Now 21 and releasing material via her homebrew label, Next Time Records, she returned to SoundCloud. One of the songs she uploaded, “Life Worth Living,” was markedly different from her previous artistic incarnation. It became a bloggy sensation and that’s when Counter Records contacted the artist via email.

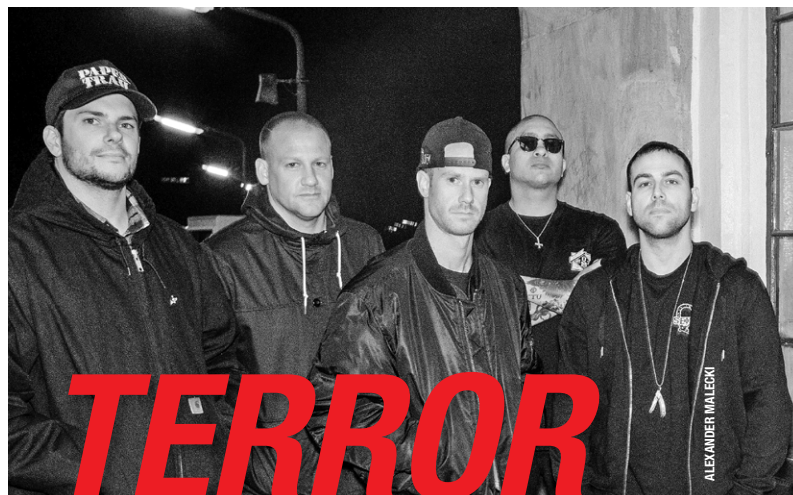
She wasn’t looking to get signed, but this time Laurel was faced with the opportunity to join forces with an indie—a label, incidentally, that is owned by Ninja Tune, the legendary underground vehicle known for

“The staff people seemed really genuine. I got a really good vibe.”

acts like Kid Koala and Kelis and whose electronic artists Laurel deeply admires. The label’s staff attended her gigs and the Southampton native reciprocated by visiting the Counter Records offices. “The staff people seemed really genuine,” she attests. “I got a really good vibe.”

The appeal of 50/50 splits proved irresistible, particularly after having previously extricated herself from a 360 deal. The agreement commits her to one EP and two full-length albums.

Recorded in her East London bedroom studio, Laurel’s Counter Records debut EP, *Park*, was released this past fall. Her first LP with the label is expected in April. — **Andy Kaufmann**



Date Signed: Dec. 6, 2016
Label: Pure Noise Records
Band Members: Scott Vogel, vocals; Nick Jett, drums; Martin Stewart, guitar; Jordan Posner, guitar; David Wood, bass.
Type of Music: Hardcore Punk
Management: Nick “Biggie” Grimaldi - Good Fight Entertainment
Booking: James Vitalo - Marc MAD (Europe)
Legal: Bryan K. Christner
Publicity: Secret Service PR
Web: facebook.com/terrorhardcore
A&R: Jake Round & Andy Serrao

A decade and a half into their career, California-based hardcore punk band Terror are hardly likely to celebrate a new record deal like kids opening a Christmas present. That said, the fact that a whole new set of people are excited enough to back Terror’s music—to offer support and new ideas—that has frontman Scott Vogel excited.

Terror formed in 2002 when Vogel, originally from Buffalo, NY, relocated to Los Angeles. As a result, Terror goes against the hardcore grain in having a sound that straddles the traditional east coast/west coast divide.

“The general attitude of the band when we started was, let’s play anywhere, anytime, with anyone,” Vogel says. “Let’s not be too

“To stay relevant, you have to stay in front of younger kids.”

concerned about any sort of rules, and just play as hard as we can.”

For the recording of the last four albums, Terror has been signed to Century Media, though licensed to Victory Records in the U.S. for the previous two. “Century Media is more of a metal label, and they’re also a label for older people,” he says. “To stay relevant, you have to stay in front of younger kids and Pure Noise is definitely a label geared to that. For us, it feels great to have that sort of push. Victory is a label that I grew up on and love a lot of their back catalog, but they’ve just definitely changed their sound a little where they’re not pushing in the direction of a straight-up hardcore band like Terror.”

Vogel says that Pure Noise has come to the table with a few ideas, and he’s keen to hear them.

“I don’t think they’re expecting to change us, but I do think they have some ideas about where to record, studios, producers and they’re interested to hear demos,” Vogel says. “Any outside opinions or ideas can only help. If something comes up that we’re not into, we’re just not going to be into it. We’re not going to do a 360 and be a different band, I think everyone knows that, but we’re down to hear ideas and brainstorm.”

Terror’s first release for Pure Noise, and the follow-up to the album *The 25th Hour*, will be a four-track EP that the band is currently finishing up.

Vogel says the band’s fans will not have to wait long for the new music. “I would expect it to be out in April or something like that. It’s still Terror. Vocally, I’m not getting crazy and too outside the box of what I’ve done, but there’s definitely stuff on the record that’s a little bit different and fresh.” — **Brett Callwood**



▲ Big Yellow Dog Leashed to Downtown

Downtown Music Publishing has signed an administration deal with Big Yellow Dog Music, a Nashville-based music publishing and artist development company whose roster includes Grammy winners Meghan Trainor and Josh Kear and CMA-winner Maren Morris (pictured). The company's film, television and brand division had over 400 placements last year.

► More Songwriters on Songwriting

Author Paul Zollo's *Songwriters on Songwriting*, the "Songwriter's Bible," featured interviews with a phenomenal roster of songwriters. Now containing conversations with a remarkable range of writers, the long awaited sequel *More Songwriters on Songwriting* is here. Highly recommended, it's from De Capo Press.



▲ Sting Sings for Suds at Bud Light Concert

The ever-rocking Sting performed pre-Super Bowl at the Bud Light Concert in Houston, TX. He will be on tour promoting his 12th solo album, the rock-and-pop 57th & 9th.

Listening Room Retreat in SoCal

Over 1,000 songwriters from more than 20 countries have participated in Listening Room International Songwriter Retreats; from those just starting out to seasoned pros seeking rejuvenation. Participants have gone on to record, co-write and tour extensively beyond their home countries as a direct result of relationships established during the week, and many of the songs have been commercially released.

Registration is open now for the June 11 - 16 Idyllwild, CA, Listening Room International Songwriters Retreat, presented as part of the Idyllwild Arts Academy Summer Program. The \$735 tuition fee includes all workshops, plus a daily on-campus lunch. A full meals package is also offered for \$100, and an on-campus shared lodging with full meals package is available for \$535. There is a 10% discount off tuition applied if enrolled and paid by March 15. See listeningroomretreats.com for complete details.

qWaaq: Songwriters Star in New App

First reported in this column last year, qWaaq, the first-ever iPhone-streaming app designed for aficionados of stellar songwriting, has just launched with never before recorded songs by distinguished writers, stories behind the songs and unheard demos of well-known hits.

Multiple Grammy- and Oscar-nominated songwriter-producer Jud Friedman and serial entrepreneur Damon Danielson are the two originators behind the concept. In addition to Friedman and his

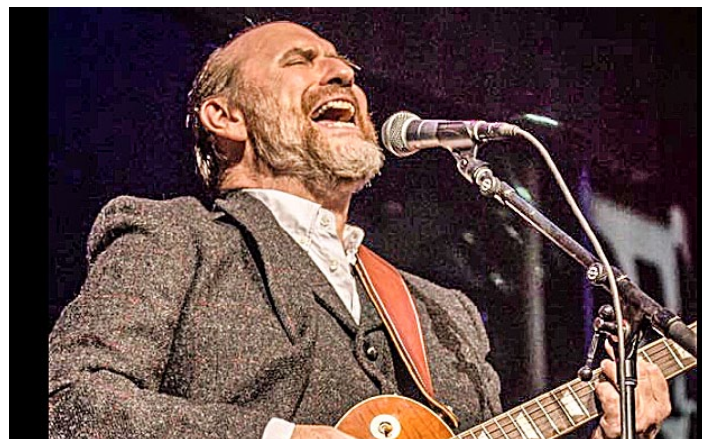
longtime writing partner Allan Rich, who collaborated on two Oscar-nominated songs, "Run to You" by Whitney Houston from *The Bodyguard* and "For the First Time" by Kenny Loggins from *One Fine Day*, the first tier of songwriters signed to qWaaq include Pam Sheyne, Harold Payne, J. Ralph, Greg Prestopino and Michael Jay—a roster of songwriters who collectively have written for everyone from Christina Aguilera to Snoop Dogg to Demi Lovato to Eminem.

Worldwide entities like BMG, peermusic, Reservoir and Music Sales are all onboard, with more companies to be announced in the near future.

Visit qwaqq.com and check out the app at itunes.apple.com/us/app/qwaqq-music-app-for-hidden/id1126378908.

Keith Urban Goes Boom

Recent MC cover feature artist and singer-songwriter Keith Urban is joining forces with two key members of Nashville's creative community and Kobalt music services to launch a new publishing company called Boom. Urban will connect with songwriter-producer Ross Copperman (Dierks Bently, Brett Eldredge) and Universal Music Group Nashville (UMG) VP A&R Joe Fisher in the venture. Kobalt will fund and administer the company, providing creative support. The three Boom principals have previously been affiliated with one another. Urban's recording contract with Capitol linked him with Fisher when UMG and EMI merged earlier in the decade, and they previously formed a separate publishing firm. Copperman co-wrote the first two singles from Urban's current album



▲ Colin Hay—Singer-Songwriter at Work

Singer-songwriter Colin Hay returns this month with solo album, *Fierce Mercy*, on Compass Records. Hay performed last year for a three-week run at the Edinburgh Fringe and was featured on *The Tonight Show With Jimmy Fallon*, *Jimmy Kimmel Live!* and *ABC's Greatest Hits*. The former Men At Work front-man is the subject of a new documentary. Check it out at colinhayfilm.com.

Fuse: “John Cougar, John Deere, John 3:16” and “Break on Me.” Already signed to the Boom roster are songwriters Jordan Minton, Cali Rodi and Logan Turner. The Boom announcement comes weeks after Kobalt purchased the back catalog of Dierks Bentley.

Publishing Roundup Notes Shifts and Motion

In a rare moment of synergy, the three major music publishing companies in the United States—Sony/ATV, Universal Music Publishing Group and Warner/Chappell—have a share in the same top song: “Closer,” by the Chainsmokers, which has six authors and is also the top radio song for the fourth quarter of 2016.

The track helped Sony/ATV hold the No. 1 spot in market share for the 18th consecutive quarter. It placed 54 titles among the top 100 radio songs, five more than in the third quarter. Warner/Chappell holds at No. 2 with 19.01 percent market share and 46 songs and the publisher’s Tyler Joseph of Twenty One Pilots was the top songwriter for the quarter, placing three tracks in the top 100.

Meanwhile, Universal climbs one spot to No. 3 with 14.13 percent and 41 points. Kobalt slipped four percentage points to fourth place with a 9.6 percent share and 25 titles. BMG landed at No. 5, SONGS Music Publishing at No. 6 and Words & Music/Big Deal in the seventh spot. The top 10 was rounded out by Pulse Publishing Administration with 1.32 percent, ImaGen reaching 1.13 percent and Ole Media Management with 1.03 percent.

ole Renews Vows with 9 Story Media

ole, the independent music publishing and rights management company, has announced that it has

renewed its administrative deals with 9 Story Media Group, a leading creator, producer and distributor of award-winning animated and live action content for young audiences. As part of the renewal, ole and its Compact division, which was acquired in 2016, will continue to provide music publishing and audiovisual secondary rights (AVSR) administrative services to 9 Story.

9 Story holds a robust catalog in the children’s entertainment industry including recognizable titles such as *Almost Naked Animals*, *Camp Lakebottom*, *Numb Chucks*, *Wibbly Pig* and *Harriet the Spy: Blog Wars*. Visit majorlyindie.com for more info.

ASCAP EXPO Heats Up

Seventeen top hit songwriters and producers from all music genres will be among those who take the stage at this year’s ASCAP “I Create Music” EXPO. Now in its 12th year, this event takes place April 13 - 15 at the Loews Hollywood Hotel in Los Angeles. It is the United States’ largest conference for songwriters, composers, artists and producers. Last year’s conference was the most well attended in EXPO history, attracting 3,000 participants from up-and-comers to Grammy winners.

Songwriter-artist Aloe Blacc and Songwriters Hall of Fame member Desmond Child will join an illustrious list of songwriters and producers for this year’s EXPO. Hit Nashville songwriter Ashley Gorley will lead an EXPO session. Gorley has penned 30 No. 1 songs, working with Carrie Underwood, Blake Shelton and Jason Aldean among other country luminaries. See ascap.com for more details.

DAN KIMPEL, author of six music industry books, is an instructor at Musicians Institute in Hollywood, CA. He lectures at colleges and conferences worldwide.



▲ Timbaland Confirms with ole

ole, the independent publishing and rights management company, has announced that it has extended and expanded its successful partnership with Grammy-winning producer, Timbaland. Bluestone, founded in 2012, will continue as a successful pop and urban publishing co-venture between Timbaland and the company. Pictured (l-r): Timbaland with Robert Ott, ole CEO and Chairman.



▲ Jonatha Brooke Songwriting Workshop

“Discovering New Paths Into Songs” is the title of the forthcoming three-day workshop (April 27 - 29) in Nashville with Jonatha Brooke. It is presented by Performing Songwriter Creative Workshops. Complete details can be had at performingsongwriter.com.

▶ Haynes Signs with Atlas

Atlas Music Publishing has finalized a deal with songwriter and guitarist Warren Haynes, a veteran guitarist for Allman Brothers Band, Gov’t Mule and the Dead. In addition to writing for those bands, he penned “Two of a Kind, Working on a Full House” for Garth Brooks. atlasmusicgroup.com has further details.



▲ Rosanne Cash Signs with SESAC.

Singer-songwriter, multiple award winner and Nashville Songwriters’ Hall of Famer Rosanne Cash, known for a string of No. 1 hits, including “Seven Year Ache,” “I Don’t Know Why You Don’t Want Me” and “Blue Moon With Heartache,” has signed with SESAC.

If You Are An Owner Of A Sound Recording(s) Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM in the United States Without A License Or Authorization To Do So From August 1, 2009 through November 14, 2016, You Could Get Benefits From a Class Action Settlement.

What is this case about?

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit in California against Defendant Sirius XM Radio Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, reproducing, and otherwise exploiting those pre-1972 recordings in California as part of its satellite and Internet radio services (the "Lawsuit"). The Lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio Inc.*, Case No. CV13-05693. The parties have entered into a settlement to resolve the Lawsuit, and any and all actual and potential claims by members of the Settlement Class.

Am I in the Settlement Class?

You qualify as a member of the Settlement Class if you are an owner of a pre-1972 recording which has been performed, distributed, reproduced, or otherwise exploited by Sirius XM in the United States without a license or authorization to do so from August 1, 2009 through November 14, 2016.

What are the Settlement Benefits?

If the Court approves the proposed Settlement, you will be eligible to receive a share of a \$25 million settlement fund, and a royalty rate of 5.5% on future performances for a period of 10 years. If Sirius XM loses certain appeals, Sirius XM will pay more money into the settlement fund (up to \$15 million more to be distributed to Settlement Class Members); if Sirius XM wins those appeals, the royalty rate on future performances will be reduced, possibly to zero. All Settlement Class Members who do not properly exclude themselves from the Settlement Class will be barred from pursuing lawsuits against Sirius XM for claims arising from its performance, reproduction, distribution, or other exploitation of their pre-1972 recordings during the Class Period.

What are my Options?

You have to decide now whether to stay in the Settlement Class or ask to be excluded.

- If you do nothing, you are staying in the Settlement Class. As a member of the Settlement Class, you will keep the possibility of getting money or benefits that may come from the settlement. But, you will give up any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings.
- If you ask to be excluded, you won't share in the money and benefits of the Class Settlement. But you keep any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings. If you retain an individual attorney, you may need to pay for that attorney. For more information on how to exclude yourself, visit www.pre1972soundrecordings.com.
- If you wish to object to the settlement, you must do so in writing before March 24, 2017. If you wish to object to Class Counsel's request for attorneys' fees and expenses, you must do so in writing before March 24, 2017.

Where Can I get More Information?

This is only a summary. For more information about the Settlement, visit www.pre1972soundrecordings.com. PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.

www.pre1972soundrecordings.com

The Womack Sisters

Ascending Artists with a Legendary Lineage

With their shimmering harmonies, towering hair and classic soul songs, the Womack Sisters might appear to have traveled in time from the early '60s. But a conversation with the trio immediately dispels this impression. As modern independent artists, sisters BG, Zeimani and Kucha are in control of all aspects of their ascending career.

The Womack Sisters are heirs apparent to a remarkable legacy. They were born to songwriters and performers Cecil and Linda Womack (who recorded as Womack & Womack), their late uncle was Bobby Womack and their grandfather was the illustrious icon of American Music—the great Sam Cooke.

The Womack Sisters take this stellar ancestry to the next level, with a modern bent. "We can't help but be true to our generation, but we're old souls and we love the classics," says Zeimani. The sisters say their forthcoming EP spotlights this essential style. "It's going to be in the same vein," says BG. "We want to reintroduce this generation to the wealth of music that existed, with a little bit of now."

Their debut single, "Darlin'," was co-written by the sisters. "We get together and discuss topics that are personal to us," says Zeimani. "We were inspired by older songs, but we flipped it." The corresponding video featuring the trio in resplendent costumes amid saucy choreography is now on YouTube.

The harmonies of the trio reflect not just their shared bloodlines, but also the amount of time spent perfecting their fusion. Notes Kucha, "We've been singing together since we were little. We've been inspired by harmony groups like the Marvelettes and our dad used to have us harmonize to 'My Girl' by the Temptations. We're songwriters as well, so we start with that. Usually the heart leads the way and the words just come—especially when we're dealing with so much in life."

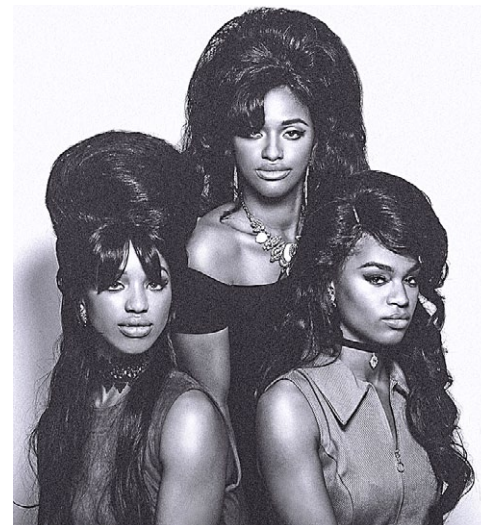
In addition to penning songs for their own forthcoming EP, the sisters have additional writing credits with artists including B.o.B, Mya and the Game. "We were working and a couple of writers invited a few of us to another session. We're going to pursue more songwriting," says Zeimani.

The sisters were also well schooled in the business of songwriting and publishing. "Our parents made sure of it," says BG. "We had to understand the legal part. They had us reading books about the music industry on a daily basis. I guess that explains why we stood back and took our time with this. We were offered a lot of things in the beginning that were just not right on any level."

This knowledge, too, is a family tradition. Very famously, Sam Cooke was the first African-American entertainer to own his own recording, music publishing and management enterprises. "The music industry started off very similar to the slave trade. You worked and worked, and you never got anything. These days they haven't really liberated too far from the original, but it's changing now because we have options and we are exercising them. We're proudly independent," says BG.

"It's really about the creative aspects," adds Zeimani. "As an artist and a creator you're stifled by someone telling you to only create one type of music. To be in charge of your music is the inspiration behind being independent."

Sending out support to other independent artists is vital to the trio's message. "I'm hoping that we inspire a lot of other independent artists," says Kucha. "So many of us are pressured to change everything that's good about us. We said 'No!' many times."



Contact Ian Imhof, LaFamos PR, ian@lafamos.com, 323-668-9383

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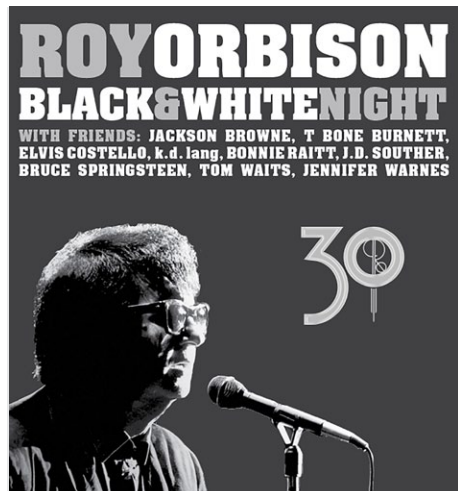
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Jimmy Eat World

DROPS

In honor of the 30th anniversary of iconic crooner **Roy Orbison's** 1987 televised comeback concert at the **Cocoanut Grove** night club in Los Angeles, **Black & White Night 30**, a "reimagined, re-edited, remastered and expanded version" of the original televised special, dropped Feb. 24. A collaboration between **Sony Music's Legacy Recordings** and **Roy's Boys LLC**, the Nashville-based company founded by the late musician's sons, the release is available as a CD/DVD and CD/Blu-ray set. **PBS** will also air *Roy Orbison: Black & White Night 30* in March. The release is not a reissue; it includes unused and unseen footage. For more information, contact Maria Malta at Maria.Malta@SonyMusic.com.



Shots Fired, a new TV event series, is set to premiere March 22 on **FOX**. Created by **Reggie Rock Bythewood** (*Notorious*, *Beyond the Lights*) and **Gina Prince-Bythewood** (*Beyond the Lights*, *Love & Basketball*, *Secret Life of Bees*), the series focuses on police shootings in racially charged environments. It was composed by Golden Globe and Grammy winner **Terence Blanchard**, and overseen by music supervisors **Jabari Ali** and **John Houlihan**. *Shots Fired* features **Sanaa Lathan** (*The Perfect Guy*), **Stephen James** (*Race*) and Academy Award winners **Helen Hunt** and **Richard Dreyfuss**. Contact Keisha Boyd at Keisha@PickettPR.com for more information.

Gene Hoglan's second DVD, *The Atomic Clock: The Clock Strikes Two*, dropped last month and features the man, renowned for his creative drum arrangements, breaking down some of his favorite beats and playing along



with bands such as **Strapping Young Lad**, **Testament** and **Death**. The release includes interviews with **Scott Ian** and **Frank Bello** of the heavy metal group **Anthrax**, with whom Hoglan played in 2012. The release was filmed in high definition on a dozen cameras with studio-mastered audio. Contact Maria Ferrero at MFerrero@AdrenalinePR.com for details.

Concert promoter **Barry Fey** was a legend. Before his 2013 death, he's purported to have sold more concert tickets than any promoter in the history of music, promoted nearly a thousand shows from 1968 to 1997 at the **Red Rocks Amphitheatre** near Boulder, CO, and promoted **Led Zeppelin's** very first American show at the **Denver Auditorium Arena**. He also created "The Red Rocks Summer of Stars" concert series in 1976 and earned the title Promoter of the Year from *Billboard* magazine in 1978, 1979 and 1980. Now, a major documentary film, *Rockfather Rockumentary: The Life and Times of Barry Fey*, is underway about his life's work, to be produced by **MusicTracks Films**. The producers have also established a memorial statue fund (BarryFeyStatueFund.org) for a life-sized bronze statue of Fey, to be unveiled at the Red Rocks Park Amphitheatre, on July 16, 2018 (which would have been Fey's 80th birthday) in conjunction with a concert in his honor. If you have a story about Barry Fey and would like to be considered for an interview for the documentary, contact Jeff Albright at RockStarPR@Aol.com.



OPPS
Da Russ and Stew Show are hosting guests in the entertainment business, including directors, singers, authors, actors and musicians, on their radio show airing out of **Damatrix Studios** in the Bronx, NY. It's a great show for up-and-comers to gain exposure. Contact Russ Heyward at Darusdandstewshow@gmail.com for booking inquiries.

D n A Entertainment Services in Van Nuys, CA, is in search of a full-time concert backline technician who works fast and understands backline and production work. The company is willing to train, but a strong background in the music, concert and/or production industry is a plus. Experience driving a box truck and a flexible schedule are also preferred. Some early, late and weekend working are part of the job. Email a résumé with your name in the subject line and a short cover letter. Contact information can be found at ThisIsDnA.com/contact-us.html.

ScreeningNow, a new SVOD/DVD distribution start-up, is looking for completed features and shorts of any genres for its site, ScreeningNow.com. Demo reels and works-in-progress will not be considered, and streaming SVOD and DVD rights must be available for submissions; films posted online for free, including social media, will not be accepted. To submit, visit the website and click on the submission button.

PROPS

Congratulations to the creative team behind **Long Way to the Top**, a new documentary film—three years in the making—that explores the highs and lows of life on the road as a touring musician. From dive bars to arena shows and everything in between, there's a lot more going on backstage than you could ever imagine. While newcomers **the Sword**, **Grizfolk** and **David Ramirez** hold center stage through musical performances and looks behind the scenes of their tours, other interview subjects in the film include members of **Def Leppard**, **Weezer**, **Phantom Planet**, **Limp Bizkit**, **Nine Inch Nails** and more.

As director **Rob Montague** stresses, "It's important to showcase every genre of music. Though one band may consider themselves heavy metal and another pop, the journey they take is the same. It's just the details that are different."

Montague and his producers really clicked with metal band the **Sword**, recognizing a driven and commitment to their art, "They are a blue collar band, living on the road." Producer **Taylor Wallace**, who is an event manager for **Red Rocks Amphitheater** and other venues, agrees, noting, "The **Sword** is a band that takes the time to talk to their fans and savor the crowd every show. They're in it for the music."

This film is only available via digital outlets (**iTunes**, **Amazon**, **Google Play**, **Vudu**, **InDemand**, **Vubiquity**, **Microsoft**, **Dishty**, **Sling**, **Microsoft Xbox**). Complete information is at latemorningfilms.com.

The annual **Hollywood Music Workshop** summer academy for composers in Austria has announced an extended program that includes new master classes in video games, mid-mockups and composing for documentaries and independent film. Video game composer **Cris Velasco**, Emmy-nominated composer **Miriam**

Cutler, conductor **Johannes Vogel** and more will teach classes at this year's academy, which runs July 5 through Aug. 21. Students will have the chance to record with a 49-piece orchestra at the **Synchron Stage Vienna Recording** facility, led by **Joe Kraemer**. The workshop was founded by classical violin soloist and Hollywood studio musician **Dimitrie Leivici** and



producer/radio host/musical actress **Lilo Bellotto**. For more information, email [Thomas Mikusz at Thomas@WhiteBearPR.com](mailto:Thomas@WhiteBearPR.com).

At this year's **Sundance** film festival, Emmy-winning composer **Bear McCreary** premiered an unprecedented three films including **Rebel in the Rye**, **Colossal** and **Unrest**. **Rebel in the Rye**, which stars **Kevin Spacey** and **Sarah Paulson**, is an adaptation of **Kenneth Slawenski's** biography of **Catcher in the Rye** author **J.D. Salinger**. McCreary's composed for **The Walking Dead**, **Black Sails**

and **Agents of the S.H.I.E.L.D.** Recently, McCreary stepped up in the film world by scoring **Paramount** and **Bad Robot's** sci-fi thriller, **10 Cloverfield Lane**. For more information, email [Ray Costa at RCosta@CostaComm.com](mailto:RayCosta@RCosta.com).

The Denver Film Society and **Opera Colorado** are presenting two films and one new chamber opera as a cultural experience package, featuring Opera Colorado's production of the critically acclaimed **As One** at the **Performing Arts Complex at PCS**, and the Denver Film Society's screenings at the **Sie FilmCenter** of **52 Tuesdays** and **Prodigal Sons**. The two non-profits collaborated for

three works, all of which tell stories of a transgender person. Mezzo soprano **Blythe Gaisert** is featured. Contact [Camille Spaccavento at cspaccavento@operacolorado.org](mailto:Camille.Spaccavento@cspaccavento.com) for more information.



BLYTHE GAISSERT, AS ONE

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including *American Songwriter* and *Music Connection*. Contact her at j.marie.pace@gmail.com.

Out Take



Marcelo Zarvos

Composer

Email: [Jeff Sanderson, Jeff@ChasenPR.com](mailto:JeffSanderson@ChasenPR.com)
Web: Zarvos.com
Most Recent: *Fences*

It's not enough to love music. An aspiring film or TV composer has to be as much a fan of movies and TV as the notes that accentuate it. That's clear from the work of Brazilian-born Marcelo Zarvos. The composer started as a 10-year-old classically trained pianist who was also a child film buff.

As he grew older, Zarvos supplemented his classical training with skills in rock, electronic and jazz, and 10 years after he moved to the U.S., he scored his first film—1998's *Uma Historia de Futebol (A Soccer Story)*. It was a short work, but it received an Academy Award nomination—and someone higher up saw it and liked it.

"In the beginning I'd do everything myself; I had no orchestrator, no anything. And I've played jazz. Whatever 'baggage' a composer has can certainly help," Zarvos says. "And if you do a good job, hopefully your circle gets a little wider."

Ultimately that led to his most recent project, the Denzel Washington-directed *Fences*. "Throughout, I never stopped reading the play. The words are incredibly important, almost sacred. ... Music should help you relate to it, but never get in the way of the words."

Zarvos advises aspiring composers to seek opportunities in television, which are now more ubiquitous than those in film. But whichever avenue is pursued, it is advisable, he feels, to be an aficionado of film and TV as well as music.

"I love film and TV," Zarvos says. "You have to have that interest, not just as a viewer, but an interest in how the sausage is made. You have to say, what can I find out? Who's doing what? Know what *Stranger Things* is. Know your history of film. Know what came before you. And try to meet other filmmakers. When I started, I would stop by film schools, leave my name on bulletin boards and try to meet everyone."

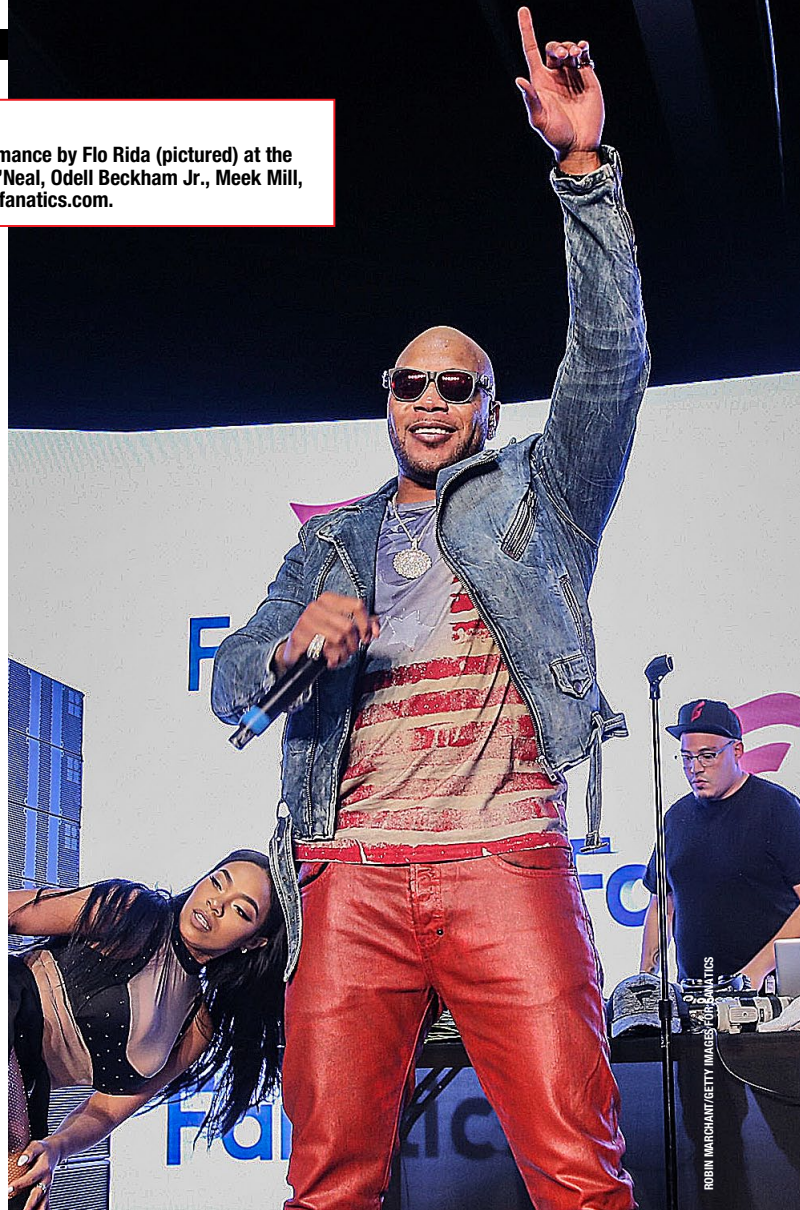
► Celebrating LI at the Bayou

Fanatics owner Michael Rubin held a star-studded Super Bowl party with a performance by Flo Rida (pictured) at the Ballroom at Bayou Place in Houston, TX. Those in attendance included Shaquille O'Neal, Odell Beckham Jr., Meek Mill, Alyssa Milano, Mary Lou Retton and many others. For additional information, visit fanatics.com.



▲ Lalo Schifrin Scores Grandly!

The Grand Scores sponsored by Moët-Chandon and ECSA (European Composers and Songwriters Alliance) held in Berlin honored (l-r) Victor Reyes (Best Original Music for a Series), Sophia Ersson (Best Electro-Acoustic score) and Dennis Dreith, who accepted the award for Outstanding Achievement on behalf of his friend and mentor Lalo Schifrin. For more, visit composeralliance.org/grand-scores-2017.



◀ Kubanda Pours Some Sugar On Texas

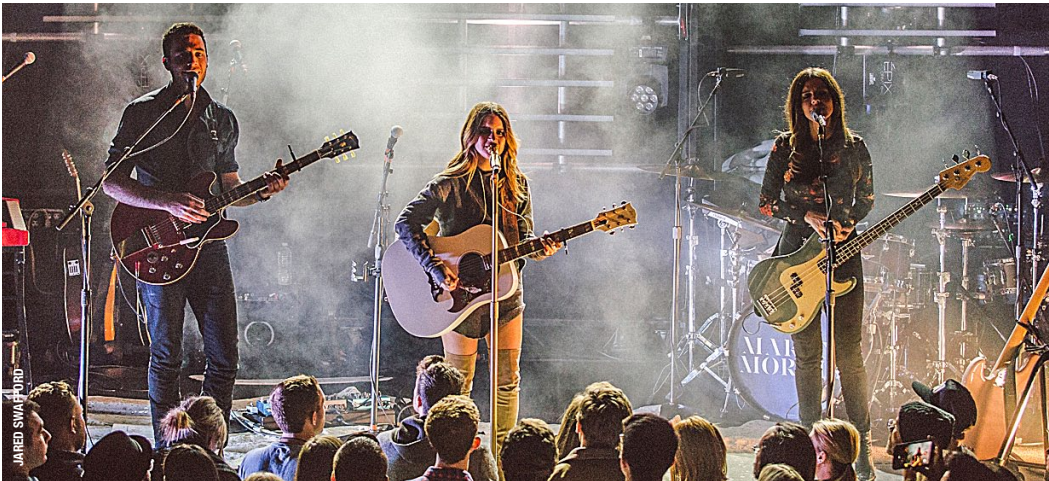
July 2015 New Music Critique artist Gabe Kubanda will release a new music video for his latest single "Sugar" (pictured) on March 1. He will also launch his 19th Epic Proportions Tour with tour mates Bristol To Memory. In addition, Kubanda will be speaking at the South by Southwest Conference and Festival in Austin, TX as part of the two-month tour. For more information and tour dates, visit GabeKubanda.com and/or EpicProportionsTour.com.



► Giving Honors in La La Land

The sixth annual Made in Hollywood Honors, held at 1600 Vine in Hollywood, CA, honored *La La Land*, *Zootopia* and *Moana* for supporting production in Hollywood and throughout California. Pictured addressing the attendees is Executive Director Kim Roberts Hedgpeth from the Film Musicians Secondary Markets Fund, one of the event sponsors. For additional information about FMSMF, visit fmsmf.org.

Tidbits From Our Tattered Past



▲ Morris is the Hero of NYC

Columbia Nashville singer-songwriter and Grammy winner Maren Morris kicked off *The HERO Tour 2017* with two separate, sold-out capacity crowds at the Bowery Ballroom in New York City. She first hit the stage at 7:30 p.m. then again later in the night for a second performance at 10:30 p.m. Morris performed songs from her album, *HERO*, including her Platinum-selling Grammy-winning debut single "My Church." For more information, visit marenmorris.com.

▶ Memphis Blues Blowout

Held at Memphis' Clayborn Temple, the International Blues Challenge brought together musicians and festival attendees from Europe, Asia, Australia, North and South America, along with local Memphians, to celebrate the power and joy of the blues. The opening round of competition kicked off with 260 bands, representing 14 countries and 38 U.S. states, concluding with Best Band honors being awarded to singer Dan Tyler Watson (pictured). In addition, the conference presented a keynote panel entitled "Blues as Healer" featuring musicians Walter Trout, Patti Parks and Kenny Neal, who shared personal testimonies on the positive impact that the blues have played in their lives. Visit blues.org.



JAMES WESSELS

NAMM MADNESS!



BRIAN STEWART

▲ AKG's New P5i is a Hit at NAMM

Harman's booth was packed with a who's who of producers, engineers and artists checking out the latest wares from this pro audio industry leader. Industry veterans checked out AKG's new P5i microphone and their K series headphones. Pictured (l-r): AFM & SAG-AFTRA Funds Associate Director of Operations Eric Cowden, Harman Marketing Professional Solutions Specialist Becki Barabas and AKG endorsee Jason "Malletman" Taylor. For more information, visit akg.com/pro/p/p5i.



▲ That's a Big, Fat Check!

Ronnie Spector and the John Lennon Educational Tour Bus Executive Director Brian Rothschild awarded a check for \$20,000 to the John Lennon Songwriting Contest "Song of the Year" winner Common Souls. In addition, the duo performed their winning song "Arizona" at the Imagine Party at the NAMM Show. Pictured (l-r): Common Souls' Ryan Yoo, Spector, Common Souls' Nick Velez and Rothschild.



2001—White Stripes—#20

The duo was just about to break through to greater notoriety when *MC* put them on our cover. Said the band's Jack White about crafting an image: "If you go onstage in jeans and a t-shirt, you're doing what 10,000 other bands are doing. You are choosing that image, but you are choosing what 10,000 other bands are choosing."



2007—Ingrid Michaelson—#1

Without a record label behind her, indie artist Ingrid Michaelson was able to make serious inroads, gaining a manager who helped her to land choice TV placements—which, in turn, led to lots and lots of new fans visiting the artist's site. Elsewhere in the issue, we interview media maven Gayl Murphy who offers expert tips on "How to Effectively Work the Media."



MONDO COZMO

BY BRETT BUSH

PHOTO BY TRAVIS SHINN

The hit single "Shine" has revealed the artist Mondo Cozmo to be an urgent, passionate song-crafter, singer and musician. With the enthusiastic support of influential indie radio hosts, including Jason Bentley and Nic Harcourt, the song has received considerable exposure, not only in Southern California, but throughout the country. Cozmo, also known as Josh Ostrander, who previously led the band Eastern Conference Champions, has been compared to everyone from Bob Dylan, Beck, Damon Albarn and Arcade Fire, to Spiritualized, Bruce Springsteen and Eddie Vedder, so clearly this is an artist with a variety of inspiration and expression.

"I want to bring the mystery back to rock & roll," Ostrander has been quoted as saying. He certainly likes to create an elusive profile, with brief, sometimes cryptic entries on the various social media outlets, posting vague, shadowy photos of himself and his notable Mohawk. The facts as we know them are that he is originally from Philly and has been based in Los Angeles for a few years. His first experi-

ments. "I have an old computer I use," he says, and he plays all the instruments himself. "If I went into a regular studio, I'd just end up making a rock record. I've done that, and I love it, but when I'm left to my own devices and not being charged by the hour, I can do stuff that's a little different."

THE INDIE RADIO CONNECTION

Ostrander is thrilled to have been embraced by two of the most influential radio DJ's in Southern California, if not the country—KCRW's Jason Bentley and KCSN's Nic Harcourt. "Nic Harcourt was the first person ever to play my music, back when I was living in Philly. I found that out when a friend told me he was playing Eastern Conference Champions. He has really supported me ever since." Harcourt was an early supporter of "Shine" last year, playing it in heavy rotation on his KCSN show, after which the rest of the DJ's on the station responded to listener requests for the song throughout the day and night. "And Jason Bentley started playing my bedroom demos a while back."

It would be most young artists' dream come true to get their music endorsed by Bentley

and Harcourt. What's the secret password? When asked how he got their attention, Ostrander replies, "I really have no idea. Jason Bentley never played any of my previous music, and I just thought he didn't like me, or maybe I had hit on his girlfriend or something. And then he got a hold of 'Plastic Soul' and starting playing it every day!"

VIDEO MADE THE RADIO STAR

One attention-getting tool Mondo Cozmo has used to his advantage is a widely circulated video for the song "Hold On To Me," which features actress Anna Faris. "I knew her through friends," he says. "She has a very successful podcast, *Unqualified*, and she asked me to write and record the theme song, which I did, and it came out really cool. I had three songs completed at that time, and was ready to make videos. I thought 'nobody wants to see me in a video, nobody knows who I am.' A friend suggested I ask Anna, and I was reluctant to, but she was so sweet, and was happy to do it."

The pairing also resulted in Ostrander performing the song for a live taping of the podcast at Entertainment Weekly's PopFest, where he was backed by the USC Marching Band.

"Artists have to have a full plan today to get things done. Don't rely on a label or anyone else to put things together for you."

ence with a major release was in 2006 with the band Laguardia, which released one record on Universal/Republic. That was followed by the aforementioned band Eastern Conference Champions, initially on Geffen.

ALTERNATIVE INSPIRATIONS

While many of his Mondo Cozmo tactics are grass-roots and organic (such as releasing quirky, low-budget videos sporadically for his tracks) he signed once again to Republic Records in June 2016. Ostrander and Republic will release the Mondo Cozmo full-length album later this year. Since 2016, he has released songs and videos via social media and his attorney (more on that to follow), to great popularity. "When I think about what independent or alternative music is, I think back to the '90s, especially Beck. He could do just whatever he wanted to, and that's what I listened to in the '90s, when I first started playing guitar. When Beck put out *Mutations*, I realized that was what I wanted to do."

In the beginning of this year, Ostrander rented a house in the town of Joshua Tree, in California's high desert region, to complete the upcoming full-length album. After releasing separate tracks and videos, and playing a handful of small shows, the buzz is growing and Republic is eager for more Mondo.

"Shine" did so well, they told me to make a full-length record, so I'm out in the desert cramming. And it's lonely!" says the artist, who is working by himself on the album's remaining

and Harcourt. What's the secret password? When asked how he got their attention, Ostrander replies, "I really have no idea. Jason Bentley never played any of my previous music, and I just thought he didn't like me, or maybe I had hit on his girlfriend or something. And then he got a hold of 'Plastic Soul' and starting playing it every day!"

"Plastic Soul" is a track recorded last year with a slightly shady history. "I recorded that and I used a sample on it. I knew we had to get clearance, but I had no idea how to do that. When we knew we couldn't make money from it—that we had to give it away for free—we released it (via a clip on Instagram) at five o'clock on a Friday, setting it up so that if you emailed my lawyer, he'd send you a link to download it. It was rad, we got a couple hundred emails right away, and then Jason Bentley started playing it all the time. I was so thrilled that that kind of thing can still happen." Ostrander has said of the song, "It was written for David Bowie and it's about time travel."

So what was the sample? "You have to contact my lawyer!" the artist says. "I don't want *Music Connection* to get dragged in to court!"

"Shine" has also received airplay throughout the country, quickly rising into the top 20 at AAA, and has been added to Sirius satellite radio's Alt Nation channel. When Mondo Cozmo performed on Bentley's *Morning Becomes Eclectic* radio show in December, the host referred to him as "One of the most promising upcoming artists in Los Angeles at the mo-

While Ostrander considers Mondo Cozmo a solo project, he does use full backing bands for live shows. For the showcases and other appearances last year, Ostrander assembled a four-piece band and a small horn section. "I actually auditioned them, and I felt like such a dick! I come from being in bands, I've been in bands since middle school. I'm used to that kind of camaraderie. But I knew right away that these guys were really special. They're each in, like, 15 bands. They are actually the ones who told me to go out to the desert to finish the record, to do the weird, offbeat stuff that the people are reacting to."

For the limited East Coast shows in Philly, New York and Southeastern dates that Mondo Cozmo is playing through this Spring, Ostrander has recruited the band Illinois, a Philly-based unit he has known for years. He plans, however, to continue using the previously mentioned band for future dates. Dave Kaplan and Marty Diamond at Paradigm are handling those bookings.

The name Mondo Cozmo? "My last band, Eastern Conference Champions, the name was so long, it was a nightmare," he says. "You couldn't fit the logo on anything! So when I started Mondo Cozmo, I wanted something that would look cool on a t-shirt, and something that rhymes. My dog's name is Cozmo, and I was watching a John Waters movie, *Mondo Trasho*, and it just came together.

Don't expect the forthcoming tracks to be reminiscent of "Shine." Ostrander has a diverse

repertoire, as evidenced by his body of work thus far. "Plastic Soul" has a gospel feel to it, while the recent "Sixes and Sevens" has a driving, British punk sound and vibe, and an earlier release, "Higher," is a catchy dance tune. And while Ostrander uses many traditional elements, such as handclaps, live horns and sweeping choral backup vocals, none of it sounds derivative or purposefully retro. His sound has been called "edgy" and "raw," but the reality is that it is well-crafted, often pretty, very fresh-sounding music that is simultaneously familiar and wholly original.

EXECUTING THE MASTER PLAN

What is Ostrander's advice to artists coming up the ranks these days? "I feel that artists have to have a full plan today to get things done. Don't rely on a label or anyone else to put things together for you. We had two videos, including 'Hold On To Me' with Anna, and a whole EP already done when we went to the labels, a laser-focused plan." Ostrander notes that his manager, Scott Melrose, helped him to hone the pitch. So while the Mondo Cozmo introduction to the public, and its slow-grow approach to exposure, is clearly working, it is not the seemingly random, spontaneous effort it appears to be. The artist had a plan all along and he and his team are now diligently implementing it.

"It's crucial," he says, "to be really passionate about whatever you're doing."

Contact Taylor.Vaughn@umusic.com, Scott.Jawson@umusic.com, mondocozmo.com

TEAM MONDO GOZMO

While Josh Ostrander/Mondo Cozmo creates his music and his image in a fiercely independent manner, the artist does have support behind him. MC spoke with three of the key members of the team, who provide insight into the past, current and future strategies for the artist.

Steven Melrose

Manager

How did you meet Josh? How long have you been his manager?

I have known, admired and felt a great creative

synergy with Josh for a few years now. I managed his previous band and over a year ago he hit me up about some ideas for a new project—I LOVED it and knew we had to make it great. Talent just needs support, patience and understanding...and it always begins with the music.

Josh mentioned that you helped develop his master plan for launching Mondo Cozmo. How closely has that original plan been followed?

When we made the record we created a musical roadmap that we wanted to follow, which all led back to the year 1994. A lot of great music and Josh's influences were born out of that year (the Verve, Beck, Primal Scream and Chemical Brothers—all music with passion) and with my background in A&R it was a natural starting point. We had a plan from day one, musically and aesthetically in particular. We strove to get it right, make it sound and look amazing, make it cool and stick to the plan. Don't deviate—stick to the plan!

How has the success of the first singles, particularly the support of radio DJ's Nic Harcourt and Jason Bentley, been parlayed to other markets outside of Southern California?

Those guys [Harcourt and Bentley] are so good, so passionate and have great taste. I have known them both a long time and they understood our vision and understood where we were coming from. Then they helped light the torch, which has now been catching fire all over from Radio1 in the U.K. to sold out shows in NYC, Philly and more...it's a great start on a great journey.

the Straight Truth About Pickups by Jason Lollar

The "magic" found in some (but not all) classic vintage pickups was created by accident—don't let anyone tell you different. And over time, some pretty stellar accidents happened. The only way to recreate that magic is to study more than a few exceptional examples of all the classic pickup types, while acquiring a thorough understanding of exactly what materials were used and precisely how each pickup was constructed and wound. Only then is the "magic" repeatable, if you are willing to spend the time and money required to chase the dragon. I am.

I have personally designed over 100 different pickup models, including all the vintage classics, many obscure works of art known only to lap and pedal steel players, and even a few of my own designs that never existed in the past.

I invite you to visit our website for sound clips, videos and current product information, or feel free to give us a call.



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Dan Cohen

VP, Marketing, Republic Records

How important are the Mondo Cozmo videos and social media exposure vs. radio airplay/Spotify etc.?

The first time I was introduced to Mondo Cozmo, it was with the “Hold On To Me” video, which just floored me! I knew then that the visuals were going to be a huge part of building the persona of Mondo Cozmo and telling the story. Josh has an incredible visual sense, so it’s been really easy to just say, “Hey, we need an album teaser,” or, “We need to create a great live clip,” or some sort of cool video for a social post. And he’s given us the most amazing visual pieces that are 100% him, and his voice and vision. The same holds true with his social media “voice.” That is 100% Josh being insanely creative and genuine.

On a daily basis, I tell other artists to follow him because his use of social media is so spot-on for who he is as an artist—it’s just so him. Now, is it more important than radio/Spotify? No way! Everything works together in helping to build the story. The visuals and social media are great in that as we get airplay and streaming playlist adds, and people start to explore and want to learn more about who Mondo Cozmo is, we know there are amazing visual assets and an incredible social media voice for people to dig into and get a sense of who he is.

What other marketing strategies will be employed closer to/upon the release date of the upcoming full-length release?

Touring. More videos. We’ve been doing a lot

on college campuses where we have huge blank banners that just say “Everything Will Be Alright If You #LETITGOMONDO,” and people come up and write what they want to let go of. It has been insanely reactive. I think it’s super-cathartic for people, so we’ll do more things like that. We like doing subtle and subversive things, which will continue to be the course of action on this campaign.

Are there intentions to explore commercial/film/TV song placement for Mondo Cozmo songs?

Most definitely! We had our first synch [recently] on *Teen Wolf*, and it was incredibly reactive. Mondo Cozmo’s music has such an emotional quality to it that we’re certain that the right synchs in the right places will have a huge reaction.

It seems that Josh helms much of the social media exposure for Mondo Cozmo, and in creating the videos. To what extent are you and the label involved in this aspect of marketing?

Josh is the brains and vision behind all of this. We’ll brainstorm on ideas, but I’ve never once said, “Can you say this” on social media. It’s more, “Hey—we need to make sure folks are aware of this,” and Josh runs with it.

Simon Katz

Senior Director, A&R, Republic Records

What is your current direct involvement with Mondo Cozmo’s career development?

I was fortunate enough to find Mondo Cozmo

and sign him to Republic Records, so I am responsible for making the record, guiding and supporting his creative process. I work closely with Josh, his manager Steven Melrose, and EVP Rob Stevenson to help achieve Josh’s very strong creative vision. We’ll do anything in our power to help him succeed, and I’ve done everything from mix sculpting to additional production, since there really are no rules or boundaries in A&R. Whatever it takes.

What appealed to you about Mondo Cozmo?

I was first drawn to Mondo Cozmo by the quality of the songwriting and production. It’s very hard to achieve something that feels classic but modern without being derivative. I certainly hear influences in Mondo Cozmo’s music, but it still feels wholly original and fresh. He is also an incredible live performer, which is very important to me.

How did you become aware of/interested in Mondo Cozmo?

I’ve known Josh since he was in his previous band, Eastern Conference Champions, but his manager Steven Melrose played me a demo of “Shine,” and I was blown away just 30 seconds in. The music speaks for itself.

How does Mondo Cozmo fit into and complement Republic’s roster?

You develop very high standards working at Republic Records. Republic is the best label in the world, and the level of talent here is incomparable. It is important that any new act lives up to these standards and potentially fills in any gaps. There is nothing like Mondo Cozmo on Republic’s roster or any roster for that matter. ☑

Acoustic Essential



The Delphos is my first choice when I need a detailed recording. This mic captures clear and balanced tones without harshness, which is perfect for acoustic music.

Gordon Hammond, Producer/Engineer, Nashville TN
(Dawes, Don Henley, Buddy Miller, Don Williams, Trisha Yearwood)

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2

Things to Do Before You Re



6

Release Your Song or Album

BY ARI HERSTAND

AS A WORKING ARTIST, avidly read blogger and best-selling author, Ari Herstand knows of what he speaks. By actually doing the things he writes about—creating original music, booking his own tours, making videos and utilizing all forms of social media—he has come to understand how artists can take command of their career and make smart, successful moves. In the following feast of proven, practical tips (excerpted from his new book *How to Make It in the New Music Business*) Herstand shares his hard-won knowledge with you ...



1. Market Research

How do you know if you suck or not? You're biased. So is your mom and your friends. Your friends aren't going to tell you if they hate your music. They will come to your shows to support you. To make sure your music is ready for prime time, you need some unbiased opinions. You can submit to industry experts, influencers and curators on Fluence (Fluence.io). Fluence allows you to pay people who are difficult to reach to listen to your song or watch your video. Most "curators" (as they're called on the platform) charge a few dollars a minute. If you're asking for feedback, prepare for it to be brutally honest. I'm a curator on Fluence and I typically write five-to-ten-paragraph critiques of songs submitted to me. Eighty percent of the stuff I receive is not very good; 15% is decent, but not great; and 5% is so great that I have to share it (if it's released) and help the artist make connections.

But Fluence can get quite pricey. To hit the general public, you can use Audiokite. You basically pay about \$20 to get 100 people to listen and rate your song. This is a great way to help decide which demos should make the album or which master should be your single. Use my affiliate code AK-ARISTAKE for 30% off your report. You can filter by genre (so folk lovers aren't rating your heavy metal song).

ReverbNation has a similar program called Crowd Review, and TuneCore has Fan Reviews. SoundOut also has a very similar standalone product worth checking out. Then there's Music Xray which specializes in submitting your music to gatekeepers (for a fee), but also offers Diagnostics. For \$10, five "Music Industry Professionals" will rate your song on five criteria: Composition, Production, Arrangement, Performance and Hit Potential.

Use one of those platforms to test out your song before it's released.

2. Register Your Publishing

There are a ton of royalties out there. Kobalt estimates there are 900,000 distinct royalty payments for a single recording. So, to make sure you grab as many of those as possible, you have to register your music in all the appropriate

places and sign up with an admin publishing company like SongTrust, TuneCore Publishing, Audiam or CD Baby Pro.

3. Register Every Song with a PRO

In America, the three PRO's (Performing Rights Organizations) are ASCAP, BMI and SESAC. In Canada the sole PRO is SOCAN. Most admin publishing companies will register your songs with the PRO of your choosing so you don't have to worry about taking this step once you sign up for an admin pub company.

4. Register with SoundExchange

SoundExchange is how you get paid for Pandora and SiriusXM (and all other digital radio) plays. Make sure to register an account and submit your catalog.

5. Get on AllMusic.com and Discogs

AllMusic is the most inclusive credits database in existence. Discogs is a close second. Why Spotify or Apple hasn't integrated this info into their system is beyond me. Your music should be registered on AllMusic.com and Discogs so people can find out who played the violin on track 3 and who cowrote track 7, because most people won't ever see your physical liner notes. To get registered on AllMusic, go to allmusic.com/product-submissions and follow the instructions. For Discogs, you can submit the info directly through the site (Discogs.com).

6. Register the Copyrights

You can currently register all of your songs at once for \$55 with the U.S. Copyright Office. You can do everything at Copyright.gov. Just be extra careful with this, because if you file the applications incorrectly and you later have to file a lawsuit against someone, the court may say that your registration is invalid. The safest bet is to hire an entertainment or copyright attorney to do this for you so you don't screw it up!

7. Register for YouTube and SoundCloud Revenue

You are going to be putting all of your music up on YouTube, so you want to collect all of those royalties. Pick a YouTube and SoundCloud

collections company such as Repost Network, Audiam, InDMusic or AdRev. Or, better yet, your distribution company will be able to collect these royalties for you. CD Baby, DistroKid and TuneCore (among others) have this as an opt-in add-on. I recommend just keeping everything under one roof and having your distribution company collect these royalties for you. (Many of them actually outsource to the aforementioned third-party YouTube/SoundCloud collections companies anyway.)

8. Pick Your Distribution Company

To get your song in iTunes, Apple Music, Spotify, Amazon, Deezer, Google Play and 90-plus other stores and streaming services worldwide, you need a distribution company. The top digital distribution companies (for indie artists) in the world are currently CD Baby, DistroKid and TuneCore. I keep an updated comparison on a bunch of these companies at aristake.com/?post=92. If you want to go one step deeper, you can start a record label and apply to work with a bigger distribution company like INgrooves, The Orchard or Believe Digital. These distributors work only with labels, but they can offer more personal attention and benefits than the open-to-everyone distributors can.

9. Get a Licensing Company

If you're interested in getting your music in TV shows, commercials, movies, video games and trailers, you'll want to get a licensing company. You can download a great guide from the Music Business Registry that has contact information for nearly every publisher and licensing company out there. You can find the Publisher Registry at: smarturl.it/mubu-pub.

10. Create the Folder of Assets

You will need to access assets regularly leading up to your release and directly following it. Make sure you create a folder that either lives on your Desktop (or in your Dropbox/Cloud) that contains:

- Text doc of all lyrics.
- Wavs of every song (including instrumentals).
- 320kbps (metadata tagged) mp3's of every song (including instrumentals).
- High-res album cover (at least 3,000 pixels x 3,000 pixels).
- High-res album cover without text (to use for posters).
- Stems (for remixes). These are isolated vocals, drums, bass, guitar tracks.
- Print-ready promo photos (300dpi, no larger than 10mb in size).
- Web versions of promo photos (74dpi, around 1mb in size).
- Merch designs.
- Album press release.
- Text doc with album credits (break these down by song).
- Short and long bios.
- Promotional materials like poster, flyer and advertising designs.
- Demos.
- Music videos.
- Behind-the-scenes videos.
- Text doc containing login information to all your sites and links you will need to reference frequently (Box.com, SoundCloud, Spotify, Bandcamp, PledgeMusic, iTunes, etc.).

11. Get New Photos

You should build up a network of photographers in your city. You can never have enough high-quality photos. Every release is a new beginning. It's a time to update and enhance your image. To rebrand, if necessary. Photos give your audience the first impression of the music.

SHOULD YOU RELEASE A SINGLE, AN EP OR AN ALBUM?

*"If you're going to make an album, there better be a reason for me to give a sh*t."*
— Bruce Flohr, Red Light Management

Despite what you see from the major labels still utilizing an antiquated release strategy, you should not be releasing an album every three years. You need to be consistently releasing music.

Unless you have a *Dark Side of the Moon* statement to make, you don't need to create an album. Spend your resources on creating a great song and a great video and get it out. Fans expect music so much more regularly now than they did 10 years ago. If you don't continue the engagement and continue to feed them musically, they will move on.

Yes, artists still tour on albums. For one, it gives reviewers something fresh to talk about and the old guard still understands "album campaigns." But there's no need to create a full-length album unless you truly have a statement to make. So don't stress yourself out about building the funds for a full-length album.

How often should you be releasing music? That depends on a lot of factors. If you make electronic music in your bedroom and primarily use SoundCloud to distribute it, then you should be releasing a new song every month. If you're a full band and require a studio for every recording, you should still release a new song every month, but maybe a studio recording just every three months. You can release live versions, demos, covers and acoustic versions (on less formal platforms like SoundCloud, Bandcamp and YouTube) in between the official studio releases.

Many YouTubers release a song a week. Sure, many of these are covers, but the most successful YouTubers make every single release sound superpro. They have their writing, arranging, recording, filming and release workflow down to a science. •

People will judge your project based on the artwork and photography before they choose to listen to the music. So your photos should have the same vibe and energy of your release. Make sure your photographer listens to the new music. And make sure the photos you release alongside the new music make sense. You need to wear an outfit conducive to the new sound. John Mayer moved to Montana to write his albums *Born and Raised* and *Paradise Valley*. The photos were taken in Montana and were indicative of his new direction. Your new album needs a story. And those photos need to match the story. Pick your top 10 (edited) photos and include them in your Folder of Assets. Pick your top three and use these for all initial press and promo. You can roll out the other seven in time with new videos, singles, tours and shows.

12. Write a New Bio

Your bio is your story. It is the single most important piece of your release—next to the music, of course. It should reveal why people should care about you. What sets you apart? Why are you unique? And more specifically, what is the album's story? With this in mind, you can craft your bio. Many outlets will copy and paste your bio for their needs. Make sure you have three bios, a long one, a short one (one or two paragraphs, definitely under 500 words) and an elevator pitch. Make sure every bio includes pronunciation of the name. Your bio should be written in the third person.

13. Write a New Press Release

This is different from your bio and doesn't need to be posted anywhere online. You will send this directly to media outlets.

14. Make a List of Blogs to Contact

Not every style of music works with music blogs. Many of the top music blogs are listed on hypem.com. Search similar (current) artists to see how often they are written about (if ever) on these blogs. Make a list of those blogs with contact information and submission guidelines. Most blogs specifically list how to submit music. Make sure you follow their guidelines. You can also submit to blogs on submithub.com.

15. Create the Videos

Every song you release should have an accompanying video on YouTube. It doesn't need to be a high priced music video, but it should have a video component. There are inexpensive apps out there that can easily create lyric videos for you. Make sure the videos fit the vibe of the song and the project.

16. Create a Bandcamp Page

Bandcamp is the No. 1 independent music store. It is self-managed by you. You don't need to use a distributor to get on Bandcamp. You can go to Bandcamp.com and sign up for free. You can offer "name your price" downloads. A fan once paid me \$200 for my album (set at \$5 minimum). Bandcamp now offers subscriptions and a physical merch store as well.

17. Create (or Rebrand) Your Website

A new album demands a new website. It's a good idea to rebrand your website every couple years regardless if you have a new album or not. Bandzoogle and Squarespace are website builders that require no design or coding knowledge. They have beautiful templates to choose from and are very simple to use.

18. Create (or Rebrand) Your Social Sites

Now that you have new photos, album cover and bio, use these assets to rebrand all your

ARE SALES DEAD?

Overall album sales have been steadily declining since 2000. Digital sales have surpassed physical sales. And streaming revenue has overtaken digital (and physical). The numbers would tell you that sales are dying. And for the under-25 demographic, they are virtually dead.

So, you have to understand who your audience is. What is the age breakdown? What is your niche? Country artists sell way more CD's than downloads. As do blues artists. But pop and hip-hop, by a large margin, are dominated by downloads and streams over CD's. And indie rock fans love vinyl. You have to know who your audience is and who you are targeting. If your fans still want CD's, make CD's. If your fans want vinyl, make vinyl. If your fans don't care about albums, don't make albums.

Above all, your fans want to support you. So make attractive ways for all of your fans to do this. Some will want to do it in the form of a CD purchase. Some will back your crowd-funding. Some will subscribe to you on Bandcamp or Patreon. Some will send you a check.

Some fans don't buy physical albums and don't download music and exclusively listen on Spotify, YouTube or Apple Music, but still want to support you. So allow them to stream your music and give them opportunities to pay you in other ways. •

social sites. You are bringing an entirely new package to the world. Make it shiny, sparkly and tasty. And put a bow on it!

19. Get a Mailing List

If you don't have a mailing list yet, start one. This is the most important fan engagement tool you have. A McKinsey & Company study recently concluded that email marketing is 40 times more effective than Facebook and Twitter combined. MailChimp, FanBridge, iContact, Constant Contact, Benchmark and SendinBlue are some of the best and most widely used email list services.

20. Submit to Pandora

Pandora is the No. 1 Internet radio station in the United States. You can submit at submit.pandora.com.

21. Create New Merch

A new album or tour demands new merch. Get creative with your merch offerings.

22. Box.com/Dropbox.com

Music supervisors want a quick and easy way to listen or download your music. Most prefer Box.com or Dropbox.com links because they can stream your song in the browser or download it if they want to use it. Get all of your songs, mp3's and wavs—full versions and instrumentals—up on either Dropbox or Box. Click the Share button and grab the link for every song.

Put that in a text document in your Folder of Assets.

23. SoundCloud Profile

You'll want to get all of your music up on SoundCloud. Not only is it an active community, like YouTube, it is the easiest way to send someone a streamable song. You can also put a SoundCloud playlist on your website and embed players around the Web.

24. SmartURL.it Links

SmartURL is one of the best link-tracking services out right now. Like Bitly, SmartURL will let you know how many people clicked your link, but will also give you much more detailed analytics, like location, device used, referring domains and other stats. You can also decide to point users to different destinations based on their device. Like, a "download" link could send iPhone users to iTunes and Droid users to Google Play or Amazon. Boom! SmartURL is one of the only ways to post iTunes links that actually send people to iTunes (and not Apple Music). Create SmartURL links for every link you save.

25. Register Your Trademark

For your band name and your logo.

26. Form a Corporate Entity (like an LLC)

It gives you some legal protection and enables you to open a band bank account (and get paid). [E]



How to Make It in the New Music Business
Practical Tips on Building a Loyal Following and Making a Living as a Musician
Ari Herstand
Foreword by Derek Sivers
founder of CD Baby

ARI HERSTAND is the author of the best-selling book *How To Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*, a Los Angeles-based singer-songwriter and the creator of the music biz advice blog *Ari's Take*.

Booking Tours & Playing Festivals

In the following article, an experienced musician—who's experienced the ups and downs of live touring—gives you three tips to keep in mind when booking a tour for your act and three things to focus on if you get booked to play a festival.

Booking a Tour

We tend to put some things on a giant pedestal if we don't know how to perform them. The more we keep putting it off the bigger the mountain gets, to the point where you give up before you even try. Booking a tour might be one of those things for many musicians. When you just started playing shows or have gotten comfortable playing shows in your local area, the thought of expansion to other markets can be frightening. A lot of questions and self-doubt will show up, how do you even do it? Will anybody take me seriously? Are we even ready for this step?

Here are 3 tips to keep in mind when you are booking your first tour:

- *Where and how to book shows?* A great quote I came across recently sums it up nicely: "success leaves crumbs." When we booked our first tour we followed the crumbs of other bands that had the success we were looking for. We knew of a local indie band that had successfully toured North America and Europe. On their social media pages we found the cities and venues they played. We contacted bands and venues in those areas to set up shows. A month after we started contacting we had a summer tour booked across Canada.

- *Don't let the "No's" get you down.* As a no name band from another province/state/country, you will hear "no" more than "yes." But that "yes" you get will be amazing after so many "no's." We contacted many venues, bands and show promoters to set up shows and got told "no thanks at least 10 times before getting a "yes." Sometimes we got lucky and got only three "no's" before a "yes" in cities we were trying to get a show booked. In any city there are multiple music venues including, bars, a music festival, halls, people's houses and basically anywhere a band would be allowed to play music. Your tour can look a variety of ways. If all the music venues say "no," move on to other venues.

- *Focus on marketing the show.* Booking a tour is fairly easy if you put some effort and time into it. Once the shows are booked you need to focus on filling the rooms. Don't rely just on the venue or the bands taking part in the show. The last thing you want to happen is putting all that effort to book a tour only to play to empty rooms. Contact any family or friends in the area to help get the word out. Hire a publicist to help get some media coverage for you in the cities you are playing shows in. If it's in your budget, hire a company or group of people to also help put posters around town or market to their friends. Contact other bands in the area to let them know about your show. Find groups you could possibly collaborate with like student groups, music associations and anything else

that you are easy to work with, on time to soundcheck and for your performance times. Basically don't cause any grief for the festival; the word will get around and you may find yourself blacklisted. You may have a great sound, but nobody is going to want to work with you if you are horrible to be around.

- *Prepare a solid show.* This is the type of opportunity most musicians dream of, the chance to showcase your music to music labels, managers and high-level music media. Once you get your set list, practice as much as possible so your show is tight, with no leaks or fat. You will also need to fill the room for your show as much as possible. This might mean hiring extra help to market your showcase times. If you are playing a festival with multiple venues in a city, do what you can to get the people from labels and high-level media to attend your show. I would try to find their contact information and invite them personally, if possible.

- *Network and Market.* Playing a festival also presents a great opportunity to connect with great bands, fans, music media and others involved in the music industry. These connections could prove to be priceless in the future. Attend the shows and chat with other bands



you can think of. The more people that know about your event, the more likely you will have a crowd to perform for. Use this as a rule: for your marketing, for every 10 people that are made aware of your show, maybe one will attend.

Playing a Music Festival

If you ever get the honor of being invited to play a music festival, you must do everything in your power to get there. Most festival showcases are attended by people who have the power to change your musical destiny, and it would be a shame to miss that opportunity.

Here are 3 things to focus on when performing at a music festival:

- *Be professional.* This will be the music industry's first introduction to you and first impressions are impactful. You want to show

and venue staff. Go to the different panel presentations and events the festival may have. You won't have a better opportunity to shake hands and chat with industry people who would likely never open your email. You should also have some type of marketing material to give out to everyone you meet. We had a business card with our contact information and where they could find our music. Also don't forget to take down their information. Send everyone you met a note saying it was great meeting them at the festival.

ANTONIO PONCE, author of *Don't Forget the Business in the Music Business*, was a founding member and drummer of the Edmonton rock band NN. Since leaving the band he has been involved in a variety of businesses including a clothing company, a retail store and renewable energy systems. For more info, visit apjonespublishing.com or facebook.com/Dont-Forget-the-Business-in-the-Music-Business-1617784771856514.

10th Annual P&E Wing Celebration Honors Jack White



NARAS President Neil Portnow (L) presents the night's big award to honoree Jack White.

MICHAEL KOVAC/WIREIMAGE



NARAS President Neil Portnow, Liza Powell O'Brien, Conan O'Brien, Jack White, P&E Wing Managing Director Maureen Doney and The Village Studios CEO Jeff Greenberg.

WIREIMAGE



Producer-engineer Vance Powell and EastWest Studios manager Candace Stewart.

BRIAN STEWART



Musicians Booker T. Jones, Vince Wilburn Jr. and Mindi Abair

ALBERTO E. RODRIGUEZ/WIREIMAGE

THE GRAMMYS P&E WING EVENT at The Village Studios in Los Angeles honored Jack White with the Recording Academy President's Merit Award. *Music Connection* took a behind-the-scenes look at this prestigious event, held every year during GRAMMY week, which shines a light on some of the people who have made an undeniable contribution to the sound and quality of the music we all enjoy.

*"Let the music tell you what to do."
- Jack White*



Legendary recording studio executive Rose Mann-Cherney and her husband, producer-engineer/P&E Wing Co-Chair Ed Cherney.

BRIAN STEWART



AEM & SAG-AFTRA Fund COO Shari Hoffman, producer-engineer Jim Scott and SAG & AFTRA SRD Fund Manager Terry O'Neal.

BRIAN STEWART



Producer-engineer Manny Marroquin and producer-musical director CJ Vanston.

BRIAN STEWART



The many representatives from a large range of top manufacturers, services and organizations who pledged their support for the 10th annual P&E Wing event.

THE RECORDING ACADEMY/WIREIMAGE



Set Your Live Performances Apart

Playing in a hometown music scene, it can be easy for your band to get lost in the mix with other local artists. This especially applies when your scene is inundated with bands playing very similar styles of music. As a local artist, this affects you, because your local community is important and often gathers around art. And for how much shows help with local communities, these connections will be built elsewhere if your band doesn't give someone a good reason to keep coming. Shows can (and will) get boring if nothing new or different happens. Apart from writing the best songs you can and killing it each time you take the stage, maybe you can make your performance particularly memorable in other ways.

1. Uniforms

I hate dressing up for shows, period. I wouldn't even go for an "everyone wear dark colors" kind of scenario. But lately, I've been digging through historical ska discographies. While I know "ska" is a dirty word in a lot of people's books, the uniform mentality that a lot of early '80s ska bands had was important to their message and how they were perceived. While many of those bands had a very political message, uniforms can obviously be used for a variety of circumstances and genres. I highly recommend, if you choose to use uniforms, to buy rather than rent or borrow. Of course, make sure that your uniform is appropriate for your message or purpose.

2. Stage Props

The way the stage looks could all be yours. Often I'll see glorified Christmas lights wrapped around amps, but those things have become clichés and have grown tired. However, I'm happy to say that I've seen some bands

changing it up. Recently some friends of mine got colored orb lights to not only put on their amps, but to set up inside of the drum pieces as well. I personally want to get cardboard standups and put them in front of my amps from now on as well. Fog machines, videos and other things are used by artists sometimes, but they have to be very purposeful, as to not become distracting from the music.

3. Covers

Again, tread carefully with this one. But occasional covers are great to get people to remember you. Step one, of course, should be to impress them with the rest of your set, but step two should be to top it off with a song they'll remember you playing, and hopefully know the words to. I personally recommend choosing something similar to your sound, but not identical. And definitely not something super predictable—somewhat of a deep cut for dedicated music fans like you, not just here-and-there showgoers.

4. Crowd Interaction

When I talk about crowd interaction, I'm not talking about asking people to clap their hands or sing your lyrics back to you. I am talking about bringing people on stage, dancing with them and getting in the crowd yourself. I am talking about actually getting the crowd to contribute to the set you're playing. The absolute best example of this I've ever seen, and going above and beyond the call of duty, was a band from Washington called Sea Cats. They played an outdoor DIY festival and made their set into a game show, band vs. the audience. They had headset mics, a wheel for members of the crowd to spin, an interview on a couch with the owner of the festival and ended the set by bringing the crowd to a river

and singing "Good Riddance (Time of Your Life)" by Green Day, and jumping off into a raft and floating away. That's crowd participation in the best way I've ever seen it. You obviously don't have to go that far, but the point is I remember that show because I was involved in it, not because I was watching it from afar.

5. Gimmicks

Gimmicks can be terribly cheesy or they can be totally awesome. I see this the most in the world of pop punk: the Aquabats fighting crime in wetsuits, or Masked Intruder parading as criminals themselves in colored ski masks. There's even a local Boise band that dresses up as baseball players that plays a brand of Ramones-like pop punk. Gimmicks aren't bad in themselves, but it has to be a good idea. If your gimmick is mediocre, it won't work. Of course, it doesn't have to be silly for it to be effective. For years, people like Alice Cooper used horror as their gimmick, and it served them well. The point is: making the performance of your art theatrical is actually pretty helpful in diversifying yourself from contemporaries.

6. After It's Said and Done

After the show is said and done, how you act and carry yourself is very important. Rule number one, obviously, is be kind and nice. There's no such thing as rockstars. Talk to people, ask how they're doing, thank them for coming out. Treat them as your equal, not your customer. If they choose to buy something from you, be ready and professional while handling the transaction. Have your card reader and cash, with change, ready. And primarily, treat them how you would want to be treated.

How do you diversify your performances? Let me know over Twitter @Robolitious.

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The Feelies

In Between

Bar/None Records

Producer: Bill Million, Glenn Mercer

New Jersey indie-rock legends, the Feelies' first release in five years opens with the sounds of birds, insects and rain, and this seems to be their most acoustic-guitar dominated effort yet. The 11 songs feature their unapologetically Velvet Underground/Lou Reed-influenced chord progressions and strums, backed up by an amazingly tight rhythm and percussion section. Overall the Feelies' symbiotic acoustic/electric blend is fairly mellow here, and the rave-ups don't really kick in until the eighth track. The last cut is the title track taken to a very rocking 9-minute reprise, reminding you that they are truly a classic American guitar band. — **David Arnsion**



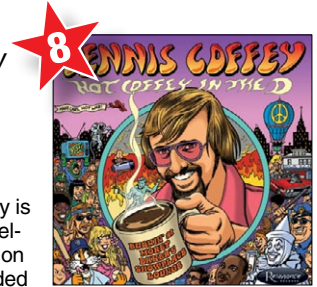
Dennis Coffey

Hot Coffey in the D: Burnin' at Morey Baker's Showplace Lounge

Resonance Records

Producer: Dennis Coffey, Mike Theodore, Zev Feldman, Kevin Goins

Legendary Motown guitarist Dennis Coffey is captured in an intimate club setting, with fellow Motor City stalwarts Lyman Woodard on organ and Melvin Davis on drums. Recorded in 1968, this snapshot in time offers elements of the psychedelic jazz/funk he would create three years later with his hit "Scorpio." It's a great package that exudes vintage cool, a smoky late night vibe and tight interplay on stage. An extensive behind-the-scenes booklet is also included, with detailed interviews with many involved in the project. — **Eric A. Harabadian**



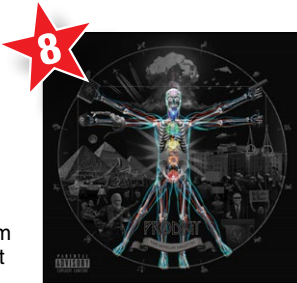
Prodigy of Mobb Deep

Hegelian Dialectic (The Book of Revelation)

Infamous Records

Producer: Various

Prodigy of Mobb Deep's fifth solo studio album is socially conscious and politically driven; different from what we've seen from P back in the days. P spits some truth that can be backed by historical fact, despite the reality that truth can sometimes be less popular than alternative facts. With songs like "Mystic," "Tyranny" and "Spiritual War," P encourages listeners to open up their third eye and observe "the system" meticulously. *Hegelian Dialectic (The Book of Revelation)* delivers a wake-up call to listeners, appealing to core fans and truth seekers alike. — **Adam Seyum**



Sallie Ford

Soul Sick

Vanguard Records

Producer: Mike Coykendall

Prepare for some high-octane, retro-rock healing! More than living up to the acclaim for her as "a cross between Liz Phair and Buddy Holly," the Oregon-based singer-songwriter fashions a heartfelt yet rollicking confessional on her personal yet universal journey through anxiety, insecurity and depression. Despite the urgent nature of her distinctively howling vocals and often blazing, crunching guitar work, she's not a blues artist per se but a contemporary rocker steeped in everything from doo wop to British invasion traditions. Still, like the best blues musicians, she makes her rich musings on pain somehow uplifting and inspiring. — **Jonathan Widran**



Son Volt

Notes of Blue

Thirty Tigers

Producer: Jay Farrar

This is the eighth installment in the legacy of one of the leading bands in alternative rock and roots music. Son Volt began in the early '90s and, essentially, laid the groundwork for what is now commonly known as Americana. The album title refers to the band's original takes on blues greats like Mississippi Fred McDowell, Skip James and British folk icon Nick Drake. But, rather than adhere to strict convention, they put their own spin on things. There are trance-like acoustic pieces such as "The Storm" and raw rockers like "Static" that brilliantly bestow homage to the aforementioned artists, yet retain a personal vision. — **Eric A. Harabadian**



Andrea Claburn

Nightshade

Lot 49 Labs

Producer: Andrea Claburn

Wanting her debut album to reflect her inherent jazz-vocal magic in the best light possible, the veteran Bay Area performer earned a degree in jazz studies from California Jazz Conservatory before entering the studio with some of the region's most acclaimed musicians. Making up for lost time, the vocalist powerfully nailed an inviting mix of five originals and classics by masters like Betty Carter, Pat Metheny and Hoagy Carmichael in only three days. She applies her sublimely soulful phrasing and rich jazz vocabulary to a set infused with lively swing, hushed intimacy and all the dynamic emotional signposts in between. — **Jonathan Widran**



Hayley Reardon

Good

Hayley Reardon Music

Producer: Lorne Entress

After signing with an indie label for her debut EP and album, 20-year-old contemporary folk singer-songwriter Hayley Reardon went full-on crowdfunding to get this dynamic project off the ground. With a blend of sparse electric and acoustic instrumentation that underscores the alternating lightheartedness and hushed, intimacy of her vocals, the teen bullying advocate establishes herself as a Jewel-like storyteller who is equally insightful whether she's self-reflecting, making social observations or chronicling a hopeful journey. Though the uptempo, playful tunes are engaging, she shines brightest inhabiting the haunting tunes. — **Jonathan Widran**



Nate Najar

This is Nate Najar

Candid Productions

Producer: Nate Najar and Ron Moss

Renowned for his distinctive approach of playing acoustic classical guitar with right hand classical technique, the jazz vet expands his repertoire with a spirited, freewheeling set, surrounding his unamplified guitar with a dream quartet of legendary Duke Ellington bassist John Lamb, U.K. drummer Matt Home and trumpeter James Suggs. Bookending the set with a fresh spin on two '70s era Chick Corea classics, this dynamic record is filled with dramatic moments of tension and release as Najar taps into a multitude of eras while exploring his many influences, including classical, bossa nova, samba, swing and blues. — **Jonathan Widran**



To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

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The Cover Letter

Contact: janelle@glgpub.com
Web: thecoverlettermusic.com
Seeking: Booking, Licensing
Style: Indie, Rock, Folk

We get an instantly fun and free-spirited vibe from this Austin quintet, whose male/female duets spearhead a tight, organic band that creates a wonderful, life-affirming noise. It's a hook-heavy sound that would be embraced by fans of Lumineers, Edward Sharpe, Joseph, etc. Chelsea Barbo simply tears up the high note in "Something," a dynamic song that changes pace and keeps the energy up. We didn't want it to end! Co-lead singer Jacob Shipman impresses us in "Josephine," a song whose front porch purity, nimble bass line and overall top-to-bottom clarity gathers for a compelling, harmonica-fueled climax. These folks have an affecting energy, an infectious vibe that grabs you and doesn't let go.

- Production 9
- Lyrics 8
- Music 8
- Vocals 9
- Musicianship 8

SCORE: 8.4



Future Thieves

Contact: Taylor@tkoartistmanagement.com
Web: futurethievesmusic.com
Seeking: Label
Style: Alternative Rock

Future Thieves is an extremely viable unit that, thanks to quality material, tight musicianship and a compelling vocalist, deserves label attention. Our intro to the band was through two live recordings: "Ghosts" featured the band's jangly guitar signature and Elliot Collett's husky authoritative rasp. The song's hook sneaks up on you and (despite overheated cymbals) proves an ultimate winner. On the harmonic and sweetly sombre "Horizon Line," the band's alt-country tendencies rise and shine. "Nightmares," a moody studio recording, revels in shimmering guitar tones complemented by a throbbing, percolating bass. This sounds to us like a band that's ready for serious industry attention.

- Production 8
- Lyrics 8
- Music 9
- Vocals 8
- Musicianship 8

SCORE: 8.2



Lockwood Barr

Contact: sara.shannon@plamedia.com
Web: LockwoodBarr.com
Seeking: Booking
Style: Country/Americana

Expert players and pristine production give Lockwood Barr's naturally appealing voice a perfect platform and plenty of sonic space to make her tracks come alive. It also helps that she's a thoughtful, probing lyricist who invests her heartbreaking material with intrigue, as in the wistful "Forgotten How to Cry." She gets into blues-rock on "Starve You Out of My Heart," where her guitarist's filthy-dirty distortion bristles with the song's underlying anger. Barr fares best on "Silent Hearted," with its rustic banjo and mandolin. Ultimately, it would be nice to hear more dimension in her singing. We recommend she exaggerate her vowels and consonants and step up to be a more commanding presence at the mic.

- Production 8
- Lyrics 8
- Music 7
- Vocals 7
- Musicianship 9

SCORE: 7.8



Luke Metzler

Contact: info@lukemetzlermusic.com
Web: lukemetzlermusic.com
Seeking: Film/TV, Booking, Mgmt
Style: Pop

Adept production captures Rochester, NY's Luke Metzler's clear, confident vocals and thoughtful lyrics. The beat-driven "Disco Therapy" (on which he name-checks James Baldwin) allows the artist to urge a friend to give up the hedonistic, drug-fueled dance scene. He's a comforting crooner on the wordy "Home," showing an ability to hit yearning, heart-tugging high notes. The artist plays to his strengths on "In The Springtime," whose epic build-up and lyric tribute to a relationship's golden moment allow him to convincingly convey anxious emotion, though we feel Metzler's voice here could be less brash for such a sweet song. All in all, this is a promising artist who has yet to perfect his style and content.

- Production 8
- Lyrics 8
- Music 7
- Vocals 8
- Musicianship 7

SCORE: 7.6



Carter Ace

Contact: carteracemusic@gmail.com
Web: carterace.com
Seeking: Booking, Publicity
Style: Hip-Hop

Somebody get this talented band a savvy producer! Please!! Avoiding hip-hop cliches, five-piece Carter Ace dish up one catchy tune after another, each laced with cool ideas that keep surprising you. The higher-consciousness message, agile flow and sophisticated touches in "Drive" are handicapped by sub-grade sonics that make it seem half-realized. Same goes for the catchy and musically inventive "No More Vibes"—it's got a nice warm vocal flow, guitar pedal distortion and a beautifully elastic bass line, but ultimately it doesn't gel. And we love the trippy, psychedelic guitar accents of "Carpe Diem" that show the band's unique spin. They deserve a quality knobster to help bring it all together.

- Production 7
- Lyrics 8
- Music 8
- Vocals 7
- Musicianship 8

SCORE: 7.6



Charles Ellis

Contact: charlesellismusic@gmail.com
Web: youtube.com/charlesellisofficial
Seeking: Booking, Film/TV
Style: R&B

You can almost hear the panties hitting the floor as R&B crooner Charles Ellis soulfully states his case to longtime lovers and new prospects alike. In "Late Night Special," Ellis poetically promises to take his adored lady to a whole 'nother peak of sensuality. Lyrics can get a bit goofy here, but it's a good fit for the genre. We love the lyrics on "Tell Me" as they paint a picture that could make for a vivid music video. Ellis' best is "Love On You" on which he makes his pitch for an attractive woman's attention. This upbeat tune is flat-out catchier than a cold and had us humming hours after hearing it. And its squealing-synth effect infuses the hooky piano chords with an undeniably cool and modern touch.

- Production 8
- Lyrics 7
- Music 8
- Vocals 8
- Musicianship 7

SCORE: 7.6

Music Connection's listening committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



222

Contact: mgowen@msopr.com
Web: 222band.com
Seeking: Booking, Film/TV
Style: Alternative Rock

A promising synth-pop duo, 222 balances retro (mainly '90s) with modern on crafty, hook-centric material that is "almost there." "I'm Not Trying" maintains a nice churn and features the distinctive, echoing voice of Jade Howard. That song's underlying darkness gives way to a bubblegum sweetness in "Across the Great Divide," whose swirling, shimmering innocence could inspire a crowd to swoon and sway. Dennis Hamlin's vocal joins in on the up-energy "Everywhere We Go," which is propelled by a bouncy beat and perhaps Howard's best vocal. Overall, while 222's songs are kinda catchy, a truly killer tune still eludes them. We also suggest elevating Howard's vocal impact in all mixes.

- Production 8
- Lyrics 7
- Music 7
- Vocals 7
- Musicianship 6

SCORE: 7.4



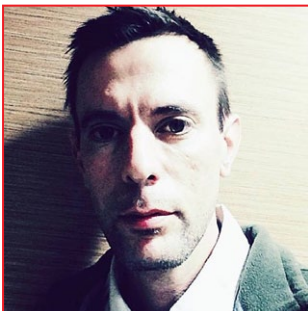
Wild Domestic

Contact: Amanda@Lafamos.com
Web: WildDomesticMusic.com
Seeking: Film/TV, Booking, Mgmt, Label
Style: Alt-Rock, Indie

North Carolinian Matt Carlson spearheads Wild Domestic with a strident, impassioned voice that connects with us instantly on the punked-fueled "Author," where he's firing on all cylinders on a song about the struggle to author one's life story. We only wish his lead vocals were a bit more up in the mix. But there's no denying that his voice is right for this genre, as in "Headlights" where he states his case with an appropriately high level of urgency. Carlson's best effort, though, is the affecting ballad, "Overjoyed," which shows the artist's introspective side in a song of gratitude to a loyal friend. This is a singer who's all-in all the time, and we love it, but we advise remixing to heat up the lead vocals.

- Production 7
- Lyrics 7
- Music 8
- Vocals 8
- Musicianship 7

SCORE: 7.4



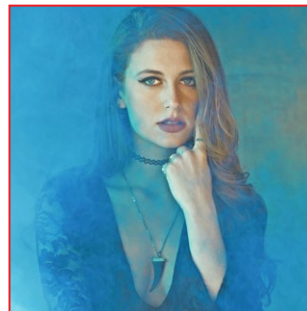
Black Tar Audio

Contact: cartermachinesindy@gmail.com
Web: reverbnation.com/blacktaraudio
Seeking: Film/TV
Style: Psychedelic Trip-Hop

With some fine-tuning, film/TV prospects are possible for Indiana artist Black Tar Audio. "Twist And Burn" offers a plethora of sound-bites and audio-clips set to trippy, echoplexed synths and a cool beat, all of it keeping you off balance and intrigued, but ultimately leaving you stranded—the piece seems half finished. Better focused is "Orcas" where BTA conjures an eerie, epic, undersea realm where giants lurk. Its symphonic section made us think of TV's *Stranger Things* and the *Final Fantasy VII* game. "Paranoia and Pills" nails its title with a jittery, swerving vitality and dynamic edits. Though its drums are distracting, a persistently hooky keyboard makes it the composer's most memorable piece.

- Production 7
- Lyrics x
- Music 8
- Vocals x
- Musicianship 7

SCORE: 7.3



Chandler Juliet

Contact: info@chandlerjuliet.com
Web: chandlerjuliet.com
Seeking: Label, Booking, Film/TV, Distribution
Style: Pop/Alternative

Ambient with a back beat, Chandler Juliet's "Speechless" and "First Move" present the singer as a cool, calculating seductress. On the first song she promises to leave her man at a loss for words. On the latter, she challenges her prospective lover to step up and seal the deal. Though "Speechless" is downright catchy, we feel the artist needs to bring more energy to the game. Why so shy? She reveals a wholly different persona on the inspirational "The Fight," a sunny, catchy pop arrangement where she displays a sweetly soulful vulnerability. Overall, we advise Juliet (who's got a nice resonant raspiness) to work with a vocal producer who can inspire and guide her to match the music's intensity.

- Production 8
- Lyrics 7
- Music 7
- Vocals 7
- Musicianship 7

SCORE: 7.2



Teach Her Treason

Contact: teachhertreason@gmail.com
Web: reverbnation.com/teachhertreason
Seeking: Booking, Film/TV
Style: Metal

For booking purposes, these recordings suggest that Toronto's Teach Her Treason are metal-ish rockers (Pantera, Metallica), who can deliver with lockstep precision. Film/TV prospects, however, are unlikely, since these recordings are strictly demogality. Drums, in particular, have an amateurish, electric-kit tone, as if they're directly plugged in. The guitar tone is not much better; and while lead vocals bring a decent growl, they tend to wander out of tune. Best is "Fire Inside," a showcase of speedy fretwork. Overall, these tracks lack explosive power. If THT want to be taken seriously, they need to spend some money on a studio drummer, or find an adept producer who plays drums.

- Production 7
- Lyrics 7
- Music 7
- Vocals 7
- Musicianship 7

SCORE: 7.0



Primal Static

Contact: Amanda@Lafamos.com
Web: PrimalStatic.com
Seeking: Label, Film/TV, Booking, Mgmt
Style: Alt-Rock, Blues

Not the first twosome to offer its own take on raw-boned, stripped-to-the-primer blues-rock, the appropriately named Primal Static is custom-made for listeners who crave an uncompromisingly alternative (anti-commercial) attack. Case in point: the galloping pace and percussive, electric bass and guitar intro to "Come Back To Me" give it a deep, blunt-edged vibe that we like, but it makes GT's searing, high-pitched vocal attack (despite some good moments) a mismatch by comparison. Here and there you're reminded of Zeppelin or Wolfmother or White Stripes, but in the end, each track here, hampered by a shortage of dynamics, becomes stale and plodding, failing to keep the listener engaged.

- Production 7
- Lyrics 7
- Music 7
- Vocals 6
- Musicianship 7

SCORE: 6.8

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

Hotel Café Los Angeles, CA

Contact: fardigitalpr@gmail.com

Web: travismarshmusic.com

The Players: Travis Marsh, guitar, vocals; Aaron Bishop, bass; Mike Szymczyk, percussionist; Jesse Olema, violin.

Material: The songs of Travis Marsh fall somewhere between stark soul reminiscent of Hozier as well as some California country artists. In fact, one of the few covers in his set is a countrified version of Bruce Springsteen's "Hungry Heart." "Lay Me Down" is arguably the best original, while the lyrics of "Happiness" delve into serious analysis of the addiction cycle: "The ties that bind/The human from the mind/The inner child from the pain/The needle from the vein...All insane to maintain/Round and round I go."

Musicianship: Although this show was the first time the group performed live together, the audience couldn't have guessed it. The group excel at building up tension in every song, beginning with a little guitar and vocal only for a bar or two, followed by the introduction of bass and finally the full band all together. "Give Me A Reason" is a great showcaser, with tight stops that are milked to the hilt. On "Lay Me Down," especially, the band brings down dynamics expertly. Most of the solos are brief 4-bar arrangements, which keep the band tight. However, on songs like "Give Me A Reason," when Marsh takes the time to introduce the band, it seems like the perfect opportunity for each musician to get an extended solo.

Performance: Marsh's banter teetered on the self-deprecating side, but elicited enough



TRAVIS MARSH

MANNY DOMINGUEZ

chuckles from the audience to keep the energy up. The band also helped here by working into their opening grooves underneath each song introduction. At points, Marsh sang a little too into the mic, which was unnecessary for the size of the venue and his naturally powerful voice. Both Olema and Bishop joined Marsh for lovely triple harmonies on choruses throughout the set. Marsh was sure to promote himself while remembering to give props to the few artists he covered.

Summary: Blessed with a tight, skillful band, Marsh could improve upon his small-venue performance set-up. He could stick with either bass or cajon, for example, as they did compete for sonic space. Since the band's sound veers toward acoustic, he could also make the choice of performing with guitar and violin only. That said, the challenging higher melodies of his songs would benefit from the accompaniment of some female backup singers. — **Brooke Trout**

The Troubadour West Hollywood, CA

Contact: ann@acrmanagement.com

Web: thedirtydiamond.com

The Players: Sam Babayan, lead vocals, guitar; Fernando Perdomo, lead guitar, backup vocals; Derek Frank, bass, backup vocals; Shay Godwin, drums, backup vocals.

Material: The Dirty Diamond deliver gritty classic rock & roll vocals laced with a psychedelic guitar-driven trip through the stars. Opening selections such as "Out of Time" differed from the latter half of the set—"Dirty Diamond" and "Liberation Puppet"—in that the latter sounded more rough around the edges, riffs less tense than the echoing and slightly futuristic chords of "Out of Time." But the favorites were pop-like rhythms of "From the Stars," "Love and Light" and "Via Satellite," seemingly placed together to convey that the band, as lyrics suggest, are sent "from the stars."

Musicianship: Highly adept guitarists Babayan and Perdomo contort their instruments to guide each song and the sounds they generate. In "From the Stars," they create a "warp-speed" effect, and it is again delivered in "Via Satellite"—envision twinkling stars right before the band takes listeners through a mind-altering trip through the galaxy.

There was an issue with dynamics, however. Though the guitarists were certainly clear throughout the first half, with both players distinguishing themselves among the highs and lows in "Changes," any subtleties in range



THE DIRTY DIAMOND

ROSARIO DIAZ

were non-existent toward the close. In other words, the lack of dynamics made it difficult to differentiate between the two guitarists.

Performance: Similarly, the band's performance was inconsistent. Out of a set of nine songs, singer Babayan had a smooth and fluid voice—soft but very audible and easygoing. His enthusiasm was apparent. But by the time he went on to perform "Dirty Diamond" and "Liberation Puppet," he was seemingly shouting, as if his voice was struggling to be heard against the instruments. The same can also be said for the backup

vocalists, who were difficult to decipher. More attention should be paid to the live sound levels, and a vocals-only rehearsal could be useful.

Summary: Whether playing traditional rock or something edgy, the Dirty Diamond give a memorable performance. "From the Stars" is a standout, catchy song you won't mind having stuck in your head; it will take you someplace new. Improving its live presentation, however, the band should enlist a sharp-eared sound engineer who will ensure that each player's sound level helps—not hinders—the overall performance. — **Rosario Diaz**



FERNANDO PERDOMO

ROSARIO DIAZ

The Troubadour West Hollywood, CA

Contact: ann@acmanagement.com

Web: fernandoperdomo.com

The Players: Fernando Perdomo, lead vocals, lead guitar; Emeen Zarookian, bass, background vocals; Matt Tecu, drums; Paul Mouradjian, keyboards.

Material: Fernando Perdomo and his “Band of Voyeurs” brought songs from his newest album, which was recorded live in front of an audience and appropriately named *Voyeurs*. A dreamlike state suffuses “Feels,” with a voice

reminiscent of both David Gilmour and David Bowie, and in “The One You Run To,” a slow lulling melody accompanies a tale of a lover left longing. Different moods were conveyed throughout the set, including a frolicking jolliness expressed with a “toy piano” in “Stay with the Friends,” and a contrasting sweet yet sad vibe accomplished with a hushed song in “Smile.”

While Perdomo’s music impresses with its complexity, his lyrics do not level up. The artist says, for instance, that “Home” is a nod to those who miss the place they grew up in, and while wistful guitar chords convey that feeling, the

lyrics “Home can be out in the stars, Home can be Venus or Mars” are not quite so resonating.

Musicianship: Perdomo’s skill and versatility is obvious in selections such as “Feels,” when he makes use of 18 open chords, as well as in a sultry Santana-esque solo in “Holding Back I Love You.” He plays his instrument fluently, and not just the electric guitar—but also the electric sitar—which delivers a welcoming flavor in “Stay with the Friends.” Keyboard and vocals are the main contributors to Perdomo’s eclectic sound, and while more bass would have been welcomed, each sound had its own place in these songs and was timed perfectly.

Performance: When presented with an opportunity to show off his skills in a solo, Perdomo grooved naturally into his instrument. For a majority of the performance, however, there was a sense of hesitation. Most of his movements felt inhibited, and when he did try for an open-arm embrace of his crowd, it looked somewhat awkward for him.

With regards to his band mates, though, the chemistry was authentic—it showed that they enjoyed playing together, which is always appreciated by an audience. Still, as the band’s frontman Perdomo could work to better engage his audience, perhaps by implementing more expressive movements as he plays.

Summary: Fernando Perdomo’s strengths are his intricate arrangements and a musical proficiency that can deliver such an artfully eclectic sound. A sound as sonically creative and complex as his *Voyeurs* set, however, demands lyrics that are equally compelling.

— Rosario Diaz

Silverlake Lounge Los Angeles, CA

Contact: theabsurdband@gmail.com

Web: theabsurdband.com

The Players: Ben Foerg, vocals, guitar; Josh Loney, bass; Colin Jensen, drums.

Material: Considering it’s a Monday night in winter, the Absurd should be commended for the fact that they dragged a healthy crowd to the Silverlake Lounge for what was the third of four shows making up a short, and apparently successful, residency. Nobody was disappointed. The songs vary from fairly straightforward hard rock to, in places, a post-hardcore/metal crossover sound that recalls Life of Agony. Vocalist Foerg even sounds a little like LOA’s Keith Caputo at times, thanks to a low-end croon.

Musicianship: The rhythm section is immense, and vital, here. The drums and bass guitar are so on-point, the two men are tight-to-telepathic. That machine-like quality allows Foerg the freedom to alternate between hefty, chugging riffs and a few moments of flowery exuberance. Foerg’s vocals are interesting; there’s a gloriously goofy quality to his voice that lends a fun element to songs that might otherwise be slightly generic and flat.

Performance: There’s not a tremendous amount of movement from the three guys, but Foerg manages to hold the whole thing together with some zany chatter between the songs, ever-so-slightly resembling the ramblings of a



THE ABSURD

game show announcer. Katherine Roushdi of the L.A. band Roxford was a welcome guest, her Siouxsie-esque voice and hypnotic dancing adding a whole new element.

Summary: There’s a lot to like about the Absurd. There are enough little twists to take

the sound out of the ordinary, and at least half of the songs have healthy hooks. The songs that Foerg refers to as “new” are the least impressive, despite the fact that, as we had never heard the band before, they were all new to us. But overall, this is a fun rock band worthy of another look. — Brett Callwood

Schubas Tavern Chicago, IL

Contact: jsucher@tbgincglobal.com

Web: shinypennyofficial.com

The Players: Dean Schimmelpfennig, vocals, keys; Brad DiCarlo, lead guitar; Eric Hyman, bass; Scott "Stix" Ayers, drums.

Material: Shiny Penny are a rock quartet from Kokomo, IN whose music is a blend of pop/rock and alternative, but with elements of blues, jazz, folk, soul and EDM mixed in for good measure. Their set drew from their current and past releases with songs that are catchy and sometimes emotionally epic. Lyrics proved to be deeply meaningful and powerful lyrics.

Musicianship: This band plays very well together. Frontman Dean Schimmelpfennig has an amazing voice with a fantastic range. He seems to be able to sing anything, from hard rock to blues to soul. The rest of the band is equally solid. Drummer Scott "Stix" Ayers switches beats fluidly from a funky groove to hard rock to the steady unrelenting beat of EDM. Guitarist Brad DiCarlo shows off his virtuosic flair from time to time, and bassist Eric Hyman provides a solid bedrock of rhythmic harmony.

Performance: Shiny Penny kicked things off strong with their latest single, "Insanity." "Open Out" had a hard rock edge, while "Lulla-BYE" showcased Schimmelpfennig's incredible vocal range. Switching back and forth from behind the keyboard to front and center, he commanded the crowd and kept



SHINY PENNY

things interesting. DiCarlo and Hyman got to show off their talents during "Soulsleep," which is a funky, bluesy, dance rock tune. Schimmelpfennig's wife, Ashton, joined him for the duet, "Ticket." People in the crowd were dancing during "More," and soon the band had the audience jumping with them.

For "Laser Freedom," Shiny Penny hopped off the stage and joined the audience, where they had everyone form a circle to simulate a campfire singalong, complete with acoustic guitar, tambourine and shakers. The band then returned to the stage for an electronic/live

mix of their song, "Mr. Welker," during which Schimmelpfennig played keyboard, synth and guitar. Shiny Penny ended their set with the high energy, "Don't Believe A Word That I Say" followed by an encore after the audience chanted, "One more song!"

Summary: Shiny Penny definitely know how to keep their set interesting and maintain a good vibe with the crowd. This band is an extremely tight-knit group of musicians who offer a diverse style, are fun to watch and even more engaging to hear. — *Mary Lemanski*

Plough & Stars Boston, MA

Contact: forgetforgetmusic@gmail.com

Web: forgetforgetmusic.com

The Players: Tyler DeVox, guitar, vocals; Patia Maule, synths, vocals.

Material: Inspired by his work with the mentally ill, songwriter Tyler DeVox formed this wispy synth-pop duo with Patia Maule in 2012. Although compared to acts like Talking Heads, New Order and LCD Soundsystem, their ethereal, prismatic beats contain little of the pulsating danger those groups embody. Programmed synths provide the musical foundation, transforming the pair's actual playing into a puffy, sugary frosting that lies delicately atop robotic arrangements. The result is something like '80s new wave without the psychosexual undercurrent. Their sophomore album is expected soon.

Musicianship: Forget Forget's vision of unhinged elation arrives in the form of simple, yet effective, yawning notes that merge with electronic effluvia, constructing a musical cyborg of sorts that's equal parts machine and human emotion.

While interesting, this muffles their impact, significantly blunting the role their actual instruments should play. Neither of their vocal performances could be described as particularly strong, but this weakness is minimized via frequent harmonies.

Performance: These soft rockers from Portland, ME do little to rev up audiences.

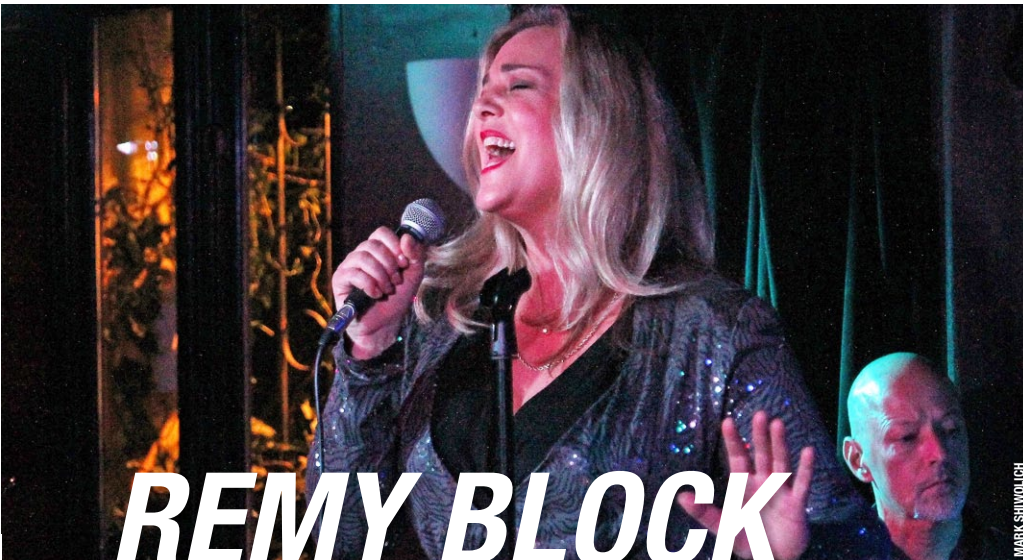


FORGET FORGET

Frantic movements wouldn't match their chilly aesthetic, but more interaction with the crowd, especially eye contact, would raise the interest of unengaged listeners.

To their credit, they introduced (though didn't much explain) their exclusively original songs, and they mentioned their merch table (that they didn't bother setting up). And while they clearly identified themselves and ran through the typical expressions of gratitude, the duo's lack of branding was puzzling, considering their experience.

Summary: There's a market for sounds that tickle the subconscious rather than elicit punches, but every composition needs to inspire something within its audience. Forget Forget's liminal nature seriously dilutes their casual touch, an approach that doesn't demand attention to begin with. Perhaps a live drummer would cure this ailment, but their lackadaisical demeanor, combined with the absence of any memorable hook, suggests this wouldn't fully solve their fundamental flaw—a failure to stir the soul. — *Andy Kaufmann*



Pangea New York, NY

Contact: rembertblock@gmail.com

Web: facebook.com/pages/Remy-Block

The Players: Remy Block, vocals; Gregory Toroian, piano, arrangements; Steve Millhouse, bass; Ron Tierno, drums; Raquel Cion, director.

Material: Tackling another songwriter's repertoire can be daunting, especially songs by high-profile artists. It is good to set your

intention, whether it's a unique interpretation, a strong grasp on the material that pairs well with your voice, or a concept built around the songs. In "On A Lonely Road, Travelin' with Joni," Remy Block pays homage to Joni Mitchell by tracing her own travels growing up in Dallas and moving to Brooklyn to live a creative, artistic life. As a jazz and cabaret singer, Block's style works well with Mitchell's later work, like "Night Ride Home" and "Turbulent Indigo," but also puts a twist on earlier work, like "Big Yellow Taxi" from "Ladies Of The

Canyon" (a must-do and still relevant today) as well as "A Case of You" from the album *Blue*.

Musicianship: Block's powerful and polished voice demonstrates vocal mastery of the material. Musical director Gregory Toroian has crafted sophisticated jazz renditions of Mitchell's songs that work well with later gems but also put a new spin on the earlier poppier numbers. Millhouse and Tierno complete the cohesive trio, providing solid backup with strong jazz chops and stylish riffs without stepping on Block's vocals.

Performance: More in line with cabaret shows than pop/rock performances, this show adhered to a script written by Block, enlisting director Raquel Cion to shape the performance into a dramatic event. The script paralleled each song with stories from Block's life—a good device to build a show around. At times, the stories overshadowed the emotional hook-up with the material, leaving a longing to know more about why these particular experiences were viscerally tied to these selections beyond the side-by-side stories and matching songs. But to her credit, Block's strong grasp on staging and crafting a performance were quite evident.

Summary: No doubt comfortable on stage and with the material, Block is commanding, with the mindfulness that being on stage is an experience for both the audience and the performer. Incorporating a more organic approach, and unearthing more of the bottom line emotions, would enhance an already solid show while still preserving the drama and anecdotal style. — *Ellen Woloshin*



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Distribution: Indies
*No unsolicited material

ESTRUS LLC
P.O. Box 2125
Bellingham, WA 98227
Email: website@estrus.com
Web: estrus.com

EQUAL VISION RECORDS
P.O. Box 38202
Albany, NY 12203-8202
518-458-8250 Fax 518-458-1312
Email: info@equalvision.com
Web: equalvision.com
Styles/Specialties: punk, hardcore, indie, emo, rock, pop, metal
*No physical demos. Email links to stream your music (no downloads), with a biography

FAT POSSUM RECORDS
P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
Email: matthew@fatpossum.com
Web: fatpossum.com

FAT WRECK CHORDS
2196 Palou Ave.
San Francisco, CA 94124
Email: mailbag@fatwreck.com
Web: fatwreck.com
Contact: Mark Tamo
Styles/Specialties: punk
*Unsolicited materials accepted see website for instructions

FAVORED NATIONS ENTERTAINMENT
17328 Ventura Blvd., #165
Encino, CA 91316
818-385-1989
Email: info@favorednations.com
Web: favorednations.com
Roster: See web
Styles/Specialties: all styles are welcome (Label is co-owned by Steve Vai)

FEARLESS RECORDS
5870 W. Jefferson Blvd., Ste. E
Los Angeles, CA 90016
Email: demos@fearlessrecords.com
Web: fearlessrecords.com
Styles: See website for details

FERRET MUSIC
1290 Ave. of the Americas, 24th Fl.
New York, NY 10104
Email: ferretstyle@ferretstyle.com
Web: ferretstyle.com
Distribution: Roadrunner Records, RED
*See web for submission guidelines

FERVOR RECORDS
Phoenix, AZ 85021
Email: info@fervor-records.com
Web: fervor-records.com
*We do not accept unsolicited material

FEVER RECORDS
ATTN: Sal Abbatiello
P.O. Box 219
Yonkers, NY 10710
914-725-0011
Email: info@feverrecords.com
Web: feverrecords.com

FIRST ACCESS ENTERTAINMENT
Los Angeles, CA 90048
Email: la@firstaccessent.com
Web: firstaccessent.com
Published: see web
How to Submit: no unsolicited material

FOLK ERA RECORDS
705 S. Washington St.
Naperville, IL 60540
630-637-2303
Email: rachel@folkera.com
Web: folkera.com/aboutus.html

FONOVISA RECORDS
Universal Music Group
Miami, FL 33166
Web: universalmusica.com/fonovisa

FOODCHAIN RECORDS
6464 Sunset Blvd., Ste. 920
Hollywood, CA 90028
323-957-7900 Fax 323-957-7911
Web: foodchainrecords.com
Note: Please submit demos by mail

FREDDIE RECORDS
5979 S. Staples
Corpus Christi, TX 78413
361-992-8411 Fax 361-992-8428
Email: info@freddierecords.com
Web: freddiestore.com

FRONTIER RECORDS
P.O. Box 22
Sun Valley, CA 91353
818-759-8279
Email: info@frontierrecords.com
Web: frontierrecords.com
Styles/Specialties: hardcore punk, OC punk, punk-pop, alternative rock
Roster: Adolescents, Middle Class, Eddie & the Sublites
*Does not accept demos

G2 RECORDS
14110 N. Dallas Pkwy., Ste. 365
Dallas, TX 75254
972-726-9203 Fax 972-726-7749
Email: info@g2records.com
Web: g2records.com

GEARHEAD RECORDS
P.O. Box 2375

Elk Grove, CA 95759
916-897-2451
Email: info@gearheadrecords.com
Web: gearheadrecords.com
Contact: Michelle Haunold
Styles/Specialties: rock & roll, outlaw country, punk, garage, rockabilly and sleaze metal.
*We are not currently accepting demo submissions in any form.

GEORGE TOBIN MUSIC
102 N.E. 2nd St.
Boca Raton, FL 33432
Email: Georgetobinmusic@gmail.com
Web: headlinerrecords.com

GET HIP, INC.
1800 Columbus Ave.
Pittsburgh, PA 15233
412-231-4766 Fax 412-231-4777
Email: gregg@gethip.com
Web: gethip.com

GLASSNOTE RECORDS
770 Lexington Ave., 16th Fl.
New York, NY 10065
646-214-6000 Fax 646-237-2711
Web: glassnotemusic.com
Roster: Phoenix, the Temper Trap, Mumford and Sons, Two Door Cinema Club, Givers, Oberhofer, Childish Gambino, Daughter, Little Green Cars, Robert DeLong, Flight Facilities, Half Moon Run, CHVRCHES, Foy Vance, Jeremy Messersmith, Panama Wedding.

Additional locations:

Los Angeles
2220 Colorado Ave., Ste. 200
Santa Monica, CA 90404
Contact: Bianca
310-865-8645

London
7 Old Park Ln.
Mayfair
W1K 1QR
020-7183-6887

Toronto
2450 Victoria Park, Ste. 1
Toronto, Ontario
M2J 4A1
416-718-4424

GO-KUSTOM REKORDS & FILM
P.O. Box 77750
Seattle, WA 98177
Email: gokustom@gmail.com
Web: go-kustom.com

GREEN LINNET
916 19th Ave. S.
Nashville, TN 37212
615-320-7672, 800-757-2277
Email: info@greenlinnet.com
Web: greenlinnet.com

HACIENDA RECORDS
1236 S. Staple
Corpus Christi, TX 78404
361-882-7066
Email: sales@haciendarecords.com
Web: hacienda-records.myshopify.com

HEADS UP INTERNATIONAL
Concord Music Group
100 N. Crescent Dr., Garden Level
Beverly Hills, CA 90210
Email: submissions@concordmusicgroup.com
Web: concordmusicgroup.com/labels/Heads-Up

HOMESKILLET RECORDS
Sitka, AK
Portland, OR
Email: galanin@gmail.com
Web: homeskilletfest.com

HOPELESS RECORDS
Van Nuys, CA
818-997-0444
Web: hopelessrecords.com

HOT TOMATO RECORDS
DEEP SOUTH ENTERTAINMENT
P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: info@deepsouthentertainment.com
Web: deepsouthentertainment.com

IAMSOUND RECORDS
524 N. Kilkea Dr.
Los Angeles, CA 90048
Email: info@iamsound.com
Web: iamsoundrecords.com
Roster: Bleeding Knees Club, Banks, the Black Ghosts, Charli XCX, Florence and

the Machine, Fools Gold, IO Echo, Kate Bow, Little Boots, Lord Huron, Men, MS MR, Newwllager, Nikki Lane, Salem

ICEHOUSE MUSIC
952 Echo Ln., Ste. 380
Houston, TX 77024
713-463-6931 Fax 713-463-6929
Email: david@icehousemusic.com
Web: icehousemusic.com
Distribution: Brick and Morter, iTunes

IDOL RECORDS
P.O. Box 140344
Dallas, TX 75214
Email: info@idolrecords.com
Web: idolrecords.com

INDIANOLA RECORDS
3014 Shelton Rd.
Valdosta, GA 31606
Web: indianolarecords.com
Styles: hardcore, metal, rock
Distribution: E1 Entertainment

INTEGRITY LABEL GROUP
4050 Lee Vance View
Colorado Springs, CO
1-888-888-4726
Email: CustomerCare@integrityMusic.com
Web: integritymusic.com
Contact: David C. Cook

INVISIBLE RECORDS
P.O. Box 16008
Chicago IL 60616
773-523-8316
Email: info@invisiblerecords.com
Web: facebook.com/InvisibleRecords

IPECAC RECORDINGS
Email: info@ipecac.com
Web: ipecac.com
Contact: Greg Werkman
Distribution: Fontana

Roster: Fantomas, Melvins, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio

JAGGO RECORDS
323-850-1819
Email: studios@jaggo.com
Web: jaggo.com/studios
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World music
*Unsolicited material accepted

JAZZ LINK ENTERPRISES
3721 Columbia Dr.
Longmont, CO 80503
303-776-1764
Email: hiblejude@gmail.com
Web: jazzlinkenterprises.com

JONKEY ENTERPRISES
663 W. California Ave.
Glendale, CA 91203
818-247-6219, 1-800-259-6004,
888-828-4889
Email: chuck@sonicsafarimusic.com
Web: jonkey.com
Contact: Chuck Jonkey
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone
*No unsolicited material

KALIMBA MUSIC, INC.
15260 Ventura Blvd., Ste. 1750
Sherman Oaks, CA 91403
818-528-7443
Email: admin@kalimbaentertainment.com
Web: kalimba-music.com
Styles/Specialties: adult contemporary jazz, smooth jazz, R&B
Distribution: Online

KEMADO RECORDS
87 Guernsey St.
Brooklyn, NY 11222
Email: info@kemado.com
Web: kemado.com
Roster: the Sword

KILL ROCK STARS
107 S.E. Washington St., Ste. 155
Portland, OR 97211
Email: krs@killrockstars.com
Web: killrockstars.com

KOCH RECORDS
See E1 Music Group

K RECORDS
P.O. Box 7154
Olympia, WA 98507
805-369-1382
Email: info@krecs.com
Web: krecs.com
Contact: Mariella Luz

Roster: Kirmya Dawson, the Curious Mystery, Joey Casio

LAMON RECORDS CORPORATION
P.O. Box 1907
Mt Juliet, TN 37121
615-379-2121 Fax 615-379-2122
Email: dave@lamonrecords.com
Web: lamonrecords.com

Additional locations:

Hollywood, CA
310-494-0101

Charlotte, NC
704-282-9910

LAZY BONES RECORDINGS
10002 Aurora Ave. N., Ste. 36 PMB 317
Seattle, WA 98133
206-447-0712 Fax 425-821-5720
Email: info@lazybones.com
Web: lazybones.com
*At this time we are not accepting demos

Additional locations:

Los Angeles
310-281-6232

Melbourne, Australia
+61 (04) 5150-1772

LAZY S.O.B. RECORDINGS
P.O. Box 4084
Austin, TX 78765
512-480-0765 Fax 512-499-0207
Email: LazySOB1@aol.com
Web: lazysob.com

LEG (Loggins Entertainment Group)
310-325-9997
Email: staff@backstageentertainment.net
Web: backstageentertainment.net

LEVIATHAN RECORDS
P.O. Box 745
Tyrone, GA 30290
770-257-8697
Email: general@leviathanrecords.com
Web: leviathanrecords.com

LITTLE FISH RECORDS
P.O. Box 19164
Cleveland, OH 44119
216-481-1634
Email: littlefishrecords@gmail.com
Web: littlefishrecords.com
Contact: Greg David

LIZARD SUN ENTERTAINMENT
1621 W. 25th St., Ste. 115
San Pedro, CA 90732
310-505-3958
Email: floyd@lizardsunentertainment.com
Web: lizardsunentertainment.com
Contact: Floyd Bocox, CEO & President
Styles: country, pop, rock

LOVECAT MUSIC
P.O. Box 548, Ansonia Sta.
New York, NY 10023
646-304-7391
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com

LOVEPUMP UNITED RECORDS
61 Greenpoint Ave., #508
Brooklyn, NY 11222
347-469-0627
Distribution: Secretly Canadian Distro

LUAKA BOP
195 Chrystie, 602B
New York, NY 10002
212-624-1469
Email: eric@luakabop.com
Web: luakabop.com
Styles/Specialties: pop, world
*No unsolicited materials

MACKAVENUE
18530 Mack Ave., Unit 299
Grosse Pointe Farms, MI 48236
800-875-8331
Email: info@mackavenue.com
Web: mackavenue.com

MAGGIE'S MUSIC
P.O. Box 490
Shady Side, MD 20764
410-867-0642 Fax 410-867-0265
Email: mail@maggiesmusic.com
Web: maggiesmusic.com

MAGNA CARTA RECORDS
A-1 Country Club Rd.
East Rochester, NY 14445
585-381-5224

Email: info@magnacarta.net
Web: magnacarta.net
Styles/Specialties: progressive metal
*submit physical promo materials to above address % Demo Submissions
*See website for details

MALACO MUSIC GROUP, THE
P.O. Box 9287
Jackson, MS 39286
800-272-7936, 601-982-4522
Email: malaco@malaco.com, demo@malaco.com
Web: malaco.com

MAMA RECORDS
P.O. Box 26850
Tempe, AZ 85285
1-480-491-6430
Email: sales@summitrecords.com
Web: summitrecords.com
Styles/Specialties: jazz--big band, contemporary
Distribution: hard goods: Allegro Media Group (North America); digital: IODA

MANIFESTO RECORDS
1180 S. Beverly Dr., Ste. 510
Los Angeles, CA 90035
310-556-9800 Fax 310-556-9801
Email: esc@manifesto.com
Web: manifesto.com
Contact: Evan Cohen, Business Affairs
Styles/Specialties: rock, indie, Brit-pop, punk
Roster: Cellars, Drinking, Flowers, Band Aparte, Pale Dian, Puro Instinct
Distribution: MVD
*No unsolicited material

MARSALIS MUSIC
323 Broadway
Cambridge, MA 02139
617-354-2736
Web: marsalismusic.com

MATADOR RECORDS
304 Hudson St., 7th Fl.
New York, NY 10013
212-995-5882
Web: matadorrecords.com
Styles/Specialties: all styles
*Unsolicited material accepted

MEGA TRUTH RECORDS
P.O. Box 4988
Culver City, CA 90231
Email: jonbare@aol.com
Web: jonbare.net
Contact: Jon Bare
Styles/Specialties: blues and rock

MERGE RECORDS
Chapel Hill, NC
Email: merge@mergerecords.com
Web: mergerecords.com
Roster: Arcade Fire, Barren Girls, Caribou, Divine Fits, Ex Hex, She & Him, Teenage Fanclub, M. Ward and more.

MERRIMACK RECORDS
P.O. Box 1921
Edmonds, WA 98020
425-232-8336
Email: info@merrimackrecords.us
Web: merrimackrecords.com
Contact: Joe Melnikas, A&R Dept.
Styles/Specialties: Jazz, Blues, Americana, Country, World Music
*Unsolicited material accepted

METAL BLADE RECORDS
5160 Van Nuys Blvd., #301
Sherman Oaks, CA 91403
Email: metalblade@metalblade.com
Web: metalblade.com
Styles/Specialties: heavy metal, progressive, rock
*Unsolicited material accepted

Additional location:

Metal Blade Records GMGH
Marshallstrasse 14
73033 Goppingen, Germany

METER RECORDS
106, 7620 Elbow Dr. S.W.
Calgary, Canada AB T2V 1K2
Email: info@meterrecords.com, demos@meterrecords.com
Web: meterrecords.com

METROPOLIS RECORDS
P.O. Box 974
Media, PA 19063
610-595-9940
Email: demos@metropolis-records.com
Web: metropolis-records.com
*accept CD or CD-R formats or SoundCloud links

MILAN ENTERTAINMENT

Burbank, CA 91505
Web: milanrecords.com
Styles/Specialties: soundtracks, electronic, world

MINT RECORDS

P.O. Box 3613, M.P.O.
Vancouver, BC, Canada, V6B 3Y6
604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com

Roster: Hot Panda, Immaculate Machine, Fanshaw, Kellarissa, John Guliak
*Accepts demos in CD in the mail with a handwritten note and contact info.

MORPHIUS RECORDS

100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
Email: info@morphius.com
Web: morphius.com

MOTION CITY RECORDS

1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MOUNTAIN APPLE COMPANY, THE

1330 Ala Moana Blvd., Ste. 001
Honolulu, HI 96814
808-597-1888, 800-882-7088
Web: mountainapplecompany.com
Styles/Specialties: traditional and contemporary Hawaiian

MOUNTAIN HOME RECORDS

P.O. Box 829
Arden, NC 28704
800-966-7664 Fax 828-684-4495
Email: care@crossroadsmusic.com
Web: crossroadsmusic.com
Styles/Specialties: bluegrass
*No unsolicited material

MRG RECORDINGS

Email: submissions@mrgrecordings.com

Web: mrgrecordings.com, facebook.com/mrgrecordings

Contact: A&R
Styles/Specialties: rock, electronic, ambient, folk

N. E. H. RECORDS

7915 Oxford Rd.
Niwot, CO 80503
303-652-0199
Email: mmcpherson@nehrecords.com
Web: nehrecords.com

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.

102 E. Pikes Peak Ave., Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@cflr.net
Web: newpants.com, oldpants.com
Contact: Robert A. Case
Styles/Specialties: pop, rock, rap, R&B, country

Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T, James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Phyllis Shaw.
*Unsolicited material through management or lawyer only. Please call or Email before submitting.

NEW VISION RECORDS

8801 Fast Park Dr., Ste. 301
Raleigh, NC 27617
919-747-8950
Email: corporate@newvisionrecords.com
Web: newvisionrecords.com
Contact: Cecil Wilson, Phil Smith, Kevin R. Smith
Styles/Specialties: Christian, Inspirational, Gospel, Country, Pop, R&B/Soul, Indie, Singer-Songwriter, Contemporary Folk, Blues Rock

NEW WEST RECORDS

Nashville, TN
615-385-4777
Web: newwestrecords.com
Roster: see web
*No unsolicited materials accepted

NITRO RECORDS

7071 Warner Ave., Ste. F736
Huntington Beach, CA 92647
Email: info@nitrorecords.com
Web: nitrorecords.com, facebook.com/nitrorecords
Styles/Specialties: punk/pop
Roster: see web

NOISEY BY VICE

Email: noisey-media@vice.com
Web: noisey.com

NONESUCH RECORDS

1290 Ave. of the Americas, 23rd Fl.
New York, NY 10104
212-707-2900 Fax 212-707-3207
Email: info@nonesuch.com
Web: nonesuch.com
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, kd lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.

OGLIO RECORDS

3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-5500
Web: oglio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: George Lopez, the Sparks, Jackie the Jokeman Martling, reissues, novelty, soundtracks, Beatallica

OH BOY RECORDS

P.O. Box 15022
Nashville, TN 37215
615-742-1250
Email: jon@ohboy.com
Web: ohboy.com
*no unsolicited material accepted

PAPER GARDEN RECORDS

170 Tillary St., Apt. 608
Brooklyn, NY 11201
Email: demos@papergardenrecords.com
Contact: Bryan Vaughn
Web: papergardenrecords.com
Roster: Alcoholic Faith Mission, Darla Framer, Mighty Tiger, Pree

PARMA RECORDINGS

223 Lafayette Rd.
North Hampton, NH 03842
603-758-1718
Email: info@parmarecordings.com
Web: parmarecordings.com

PAUL WINTER

P.O. Box 72
Litchfield, CT 06759
860-567 8796, 800-437-2281
Email: info@livingmusic.com
Web: paulwinter.com, facebook.com/paulwintermusic/info

PHIRE MUSIC

GSB Building Center
1 Belmont Ave, Suite 8043
Gala Cynwyd, PA 19004
215-334-5814
Email: phiremusic.studios@gmail.com
Web: phiremusiconline.com
Contact: Jamie Burrell (media), Brian McDaniel (other)
Styles/Specialties: artist development/ marketing and promotion, hip-hop, R&B, production
Roster: Blackanese, StrictBizz
Distribution: Independent

PINCH HIT ENTERTAINMENT

2400 W. Carson St., Ste. 223
Torrance, CA 90501
Web: pinchhit.com
Contact: Mike Naylor
Styles/Specialties: all styles

POSI-TONE

P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
Email: info@posi-tone.com
Web: posi-tone.com
Styles/Specialties: jazz
Roster: Orrin Evans, Jim Rotondi, Ralph Bowen, Sam Yahel, Jared Gold, David Gibson, Ehud Asherie, Doug Webb

PPL ENTERTAINMENT GROUP, INC.

468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533

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Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Maxx Diamond
 *No unsolicited material accepted. Must first email or write with SASE for permission.

PRA RECORDS
 212-860-3233
Email: pra@prarecords.com
Web: prarecords.com
Contact: Patrick Rains
Styles/Specialties: jazz
Distribution: Ryko

PRAVDA RECORDS
 P.O. Box 268043
 Chicago, IL 60626
 773-763-7509
Email: info@pravdamusic.com
Web: pravdamusic.com

PRIMARILY A CAPPELLA
 P.O. Box D
 San Anselmo, CA 94979
 415-455-8602
Email: harmony@singers.com
Web: singers.com
Styles/Specialties: a cappella
 *Unsolicited material accepted

RAMP RECORDS
 Santa Barbara, CA
Email: info@ramprecords.com
Web: ramprecords.com
Styles/Specialties: Eclectic
Roster: Michael McDonald, Jeff Bridges
 *No unsolicited material

RAP-A-LOT RECORDS
 P.O. Box 924190
 Houston, TX 77292
 800-861-7272
Email: info@rapalotrecords.com
Web: rapalotrecords.com

RADAR MUSIC VIDEOS
 42-48 Charlbert St.
 St. Johns Wood, NW8 7BU London, U.K.
Email: admin@radarmusicvideos.com
Web: radarmusicvideos.com
Clients: Red Light Management, Partisan Records, Phantasy, Tiesto, Jessie J, Kacey Musgraves, Public Service Broadcasting, Alt-J

RAZOR & TIE ENTERTAINMENT
 214 Sullivan St., Ste. 5
 New York, NY 10012
 212-598-2229
Email: press@razorandtie.com
Web: facebook.com/RazorandTie, razorandtie.com
Roster: see website

REBEL WALTZ / TIME BOMB RECORDINGS
 31652 2nd Ave.
 Laguna Beach, CA 92651
 949-499-4497
Email: info@rebelwaltz.com
Web: rebelwaltz.com
Styles/Specialties: punk, alt. rock
 *No unsolicited material

RED EYE MUSIC GROUP
 505 Eno St.
 Hillsborough, NC 27278
 877-733-3931
Web: redevyeusa.com
Note: no unsolicited material

RED HOUSE RECORDS
 P.O. Box 4044
 St. Paul, MN 55104
 651-644-4161, 800-695-4687
Email: customerservice@redhouserecords.com
Web: redhouserecords.com

RELAPSE RECORDS
 P.O. Box 2060
 Upper Darby, PA 19082
 855-210-1412
Email: relapse@relapse.com
Web: relapse.com
Roster: High on Fire, Judifer, Origin, Brutal Truth

REMBE RECORDS
 P.O. Box 611
 Montrose, CA 91021
 818-244-5661
Email: michael@rembarecords.com
Web: rembarecords.com
Contact: Jennifer Russell, Michael Gayle
Styles/Specialties: all styles

REVELATION RECORDS
 P.O. Box 5232
 Huntington Beach, CA 92615
 714-842-7584
Email: webmaster@revhq.com
Web: revelationrecords.com

Styles/Specialties: hardcore, punk, emo and metal
Roster: See website
 *Unsolicited material accepted

RHYMESAYERS ENTERTAINMENT
 Minneapolis, MN 55405
Email: info@rhymesayers.com
Web: rhymesayers.com

ROADRUNNER RECORDS
 1290 Ave. of the Americas, 28th Fl.
 New York, NY 10104
 212-274-7500
Email: publicity@roadrunner.com
Web: roadrunnerrecords.com
Styles/Specialties: rock
 *Unsolicited materials accepted, see web for details.

ROCKZION RECORDS
 673 Valley Dr.
 Hermosa Beach, CA 90254
 310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com
Styles/Specialties: Christian and crossover rock and film music

ROIIR (say ROARI!)
 (Reachout International Records)
 P.O. Box 150-460
 Van Brunt Station
 Brooklyn, NY 11215
 718-852-7647
Email: info@roiir-usa.com
Web: roiir-usa.com
Styles/Specialties: punk, reggae, rock
 *Demo Policy: Please submit all demos via MusicXray: musicxray.com

ROTTEN RECORDS
 P.O. Box 56
 Upland, CA 91785
 909-920-4567
Email: radio@rottenrecords.com
Web: rottenrecords.com
Styles/Specialties: rock, punk, heavy metal
 *Unsolicited material accepted. No phone calls please.

ROUNDER RECORDS
 One Rounder Way
 Burlington, MA 01803
 617-354-0700
Email: info@rounder.com
Web: rounder.com

RRO ENTERTAINMENT
 P.O. Box 4263
 Parker, CO 80134
Email: les@lesfradkin.com
Web: rroentertainment.com

SHANGRI-LA PROJECTS
 P.O. Box 40106
 Memphis, TN 38174
 901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com

SIX DEGREES RECORDS
 P.O. Box 411347
 San Francisco, CA 94141
Email: licensing@sixdegreesrecords.com
Web: sixdegreesrecords.com
Roster: See web
Distribution: Fontana

SMILE RECORDS
 Los Angeles, CA
Email: smilerecords@gmail.com
Web: smilerecords.homestead.com/
 homepage.html
Contact: Tony Valenziano, President

SONIC IMAGES ENTERTAINMENT GROUP
 12400 Ventura Blvd., #268
 Studio City, CA 91604
 323-650-4000
Email: sonicimagesrecords@sonicimages.com
Web: sonicimages.com

SONIC PAST MUSIC, LLC
 3157 Oakcrest Dr.
 Los Angeles, CA 90068
Email: joestec@sonicpastmusic.com
Web: sonicpastmusic.com
Specialties: Label specializes in unreleased material by famous artists as well as cult-based musicians of the '60s through the '90s. Huey Lewis, Rick Springfield, Delaney Bramlett, Richie Sambora, Randy Meisner. We also feature many of the best soft pop/sunshine pop artists of the '60s, artists like the Millennium, Curt Boettcher, Gary Usher, Sandy Salisbury, Les Emerson, Jackdaw

SOUND KITCHEN STUDIOS, LLC
 112 Seaboard Ln.
 Franklin, TN 37067
 615-579-4655
Email: blonder@soundkitchen.com
Contact: Ira Blonder
Web: soundkitchen.com
Specialties: All Genres
 *Unsolicited material accepted

SPARROW RECORDS
 (Capitol CMG Label Group)
 101 Winners Cir.
 Brentwood, TN 37027
 615-371-4300
Email: info@capitolcmg.com
Web: sparrowrecords.com
Styles/Specialties: Christian
 *No unsolicited materials

SST
 406 Talbot St.
 Taylor, TX 76754
 512-387-5331
Email: orders@sstsuperstore.com
Web: sstsuperstore.com
Styles/Specialties: rock, jazz, punk, progressive rock
 *Unsolicited material accepted

STANLEY RECORDINGS
 2126 W. Temple St.
 Los Angeles, CA 90026
 213-483-0778
Email: info@stanleyrecordings.com
Web: stanleyrecordings.com

STARI RECORDS
 c/o Lake TransferProductions
 11300 Hartford St.
 North Hollywood, CA 91605
 818-508-7158
Email: info@starirecords.com
Web: starirecords.com
Contact: Terita Jackson, VP A&R
Roster: Candyboy feat. Mari Y
 *Demos accepted with self-addressed envelopes or email links only - do not send MP3's

SUB POP
 2013 4th Ave., 3rd Fl.
 Seattle, WA 98121
 206-441-8441 Fax 206-441-8245
Email: info@subpop.com
Web: subpop.com
Styles/Specialties: rock, alt. rock
 *No unsolicited material

SUPREME ENTERPRISES INTERNATIONAL CORP.
 P.O. Box 1373
 Agoura Hills, CA 91376
 818-707-3481
Email: supreme2@earthlink.net
Web: raggaforce.com
Contact: J. Sarmiento
Styles/Specialties: trance, Latin, reggae
 *No phone calls, please

SURFDOG RECORDS
 1126 S. Coast Hwy. 101
 Encinitas, CA 92024
 760-944-8000 Fax 760-944-7808
Email: demo@surfdog.com
Web: surfdog.com
Contact: Anita Strine
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, the Wylde Bunch
 *Unsolicited material accepted, see website

SYMBIOTIC RECORDS
 P.O. Box 88456
 Los Angeles, CA 90009
 424-245-0416
Web: symbioticnation.com
Styles/Specialties: All
Roster: Ignacio Val, Eric Knight
Services: Record Label
 *Accepts unsolicited material email links only—no phone calls

SYMPATHY FOR THE RECORD INDUSTRY
 120 State Ave., N.E. 134
 Olympia, WA 98501
Email: sympathy13@aol.com
Web: sympathyrecords.com

TANGENT RECORDS
 P.O. Box 383
 Reynoldsburg, OH 43068
 614-751-1962 Fax 614-751-6414
Email: info@tangentrecords.com
Web: tangentrecords.com
Contact: Andrew J. Batchelor, President
Styles/Specialties: contemporary instrumental, rock instrumental, electronic, jazz-rock, world beat

Distribution: self-distributed
 *Unsolicited material accepted

THIN MAN ENTERTAINMENT
 P.O. Box 322
 Torrance, CA 90507
 310-320-8822
Email: submissions@thinmanentertainment.com
Web: thinmanentertainment.com
Contact: Jeremy Meza
Styles/Specialties: alternative rock, darkwave, deathrock, gothic, industrial, jazz, junk, punk and psychobilly

THIRD MAN RECORDS
 623 7th Ave. S.
 Nashville, TN 37203
 615-891-4393
Email: storefront@thirdmanrecords.com
Web: thirdmanrecords.com

THUMP RECORDS
 P.O. Box 9605
 Brea, CA 92822
 909-595-2144
Email: info@thumprecords.com
Web: thumprecords.com
Contact: Bill Walker, CEO
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco
 *New Artist submission guidelines: see website

TREASURE ISLE RECORDERS, INC.
 2808 Azalea Pl.
 Nashville, TN 37204
Email: fredvail@treasureislenashville.com
 615-297-0700

Additional location:
 2333 Kapiolani Blvd., #3515
 Honolulu, HI 96826
 808-699-0680
Email: John@TreasureIsleStudio.com

TRIPLE X RECORDS
 P.O. Box 862529
 Los Angeles, CA 90086-2529
 323-221-2204 Fax 323-221-2778
Contact: Peter Huer
Styles/Specialties: alt. rock, reissues, goth, rap
Distribution: Navarre
 *Call before sending material

URBAND & LAZAR
 Los Angeles, CA
 Miami, FL
 323-230-6592
Email: help@urbandlazar.com
Web: urbandlazar.com/about
Styles/Specialties: indie rock, alternative, s-s
 *We do not accept unsolicited material

VAGRANT RECORDS
 5566 W. Washington Blvd.
 Los Angeles, CA 90016
 323-302-0100
Email: info@vagrant.com
Web: vagrant.com
 *We do not accept unsolicited demos

VAN RICHTER RECORDS
 2145 E. Tahquilt Canyon Way 4-219
 Palm Springs, CA 92262
 858-412-4329
Email: manager@vanrichter.net
Web: vanrichter.net
Styles/Specialties: industrial, gothic, metal
 *Accepts unsolicited material

VAPOR RECORDS
 1460 4th St., #300
 Santa Monica, CA 90401
Email: webstar@vaporrecords.com
Web: vaporrecords.com

VICTORY RECORDS
 346 N. Justine St., 5th Fl.
 Chicago, IL 60607
 312-666-8661 Fax 312-666-8665
Email: contact@victoryrecords.com
Web: victoryrecords.com
 *Accepts unsolicited demos

WICKED COOL RECORDS
 434 6th Ave., Ste. 6R
 New York, NY
 347-229-2960
Email: scott@wickedcoolrecords.com
Web: wickedcoolrecords.com

XL RECORDINGS
 (Beggars Group)
 1 Cordington Mews
 London, England W11 2EH
 +44 (0) 20 8870 7511

YEP ROC RECORDS
449-A Trollingwood Rd.
Haw River, NC 27258
877-733-3931
Email: info@yepmusicgroup.com
Web: yeproc.com

MARKETERS / PROMOTERS

1 SEO EXPERTS
Los Angeles, CA 888-736-1489
Web: 1seoexperts.com
Contact: Michael Guy
Services: Providing cutting edge media and marketing

TWO SHEPS THAT PASS
401 Broadway, Ste. 804
New York, NY 10013
646-613-1101
Email: info@twoshepthatpass.com
Web: twoshepthatpass.com

360 MEDIA
1040 Boulevard S.E., Ste. C
Atlanta, GA 30312
404-577-8686
Email: hello@360media.net
Web: 360media.net

919 MARKETING COMPANY
102 Avent Ferry Rd.
Holly Springs, NC 27540
919-557-7890
Email: letsworktogether@919marketing.com
Web: 919marketing.com

A1 INDIEPOWER
11054 Ventura Blvd., #333
Studio City, CA 91604
818-505-1836
Email: info@indiepower.com
Web: indiepower.com
Contact: Jay Warsinske CEO (40+ year veteran)
Styles/Specialties: All styles, worldwide, maximum PR, promotion, marketing and major distribution services by top pros

ABC PROMOTIONAL MARKETING
20531 Rhode St.
Woodland Hills, CA 91367
818-999-2226 Fax 818-999-2236
Email: andrew@shopabcpromo.com
Web: shopabcpromo.com

AIM MARKETING SOLUTIONS
530 Means St., N.W., Ste. G10
Atlanta, GA 30318
404-581-7131 Fax 404-588-9244
Email: info@aimmarketingsolutions.com
Web: aimmarketingsolutions.com
Styles/Specialties: sports and entertainment marketing

A.D.D. MARKETING & ADVERTISING
6600 Lexington Ave.
Los Angeles, CA 90038
323-790-0500
Email: info@addmarketing.com
Web: addmarketing.com
Styles/Specialties: rock, hip-hop, electronic
*No unsolicited material
**No phone calls please

AFFORDABLE IMAGE
2515 N. 7th St.
Phoenix, AZ 85006
866-824-3390, 602-621-4229
Email: sales@affordableimage.com
Web: affordableimage.com

AIRPLAY ACCESS
5018 Franklin Pike
Nashville, TN 37220
310-325-9997
Email: staff@airplayaccess.com
Web: airplayaccess.com
Contact: Paul Loggins
Styles/Specialties: all styles

ANDERSON MARKETING
3260 Ramos Cir.
Sacramento, CA 95827
916-361-3682
Email: a4@a4promo.com
Web: a4promo.com

ARIES OF NOHO PROMOTIONS
P.O. Box 16741
North Hollywood, CA 91615
818-720-7846
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.com
Contact: MJ Shelby
Styles: Funk, Jazz, Old School, R&B, Soul, Urban, World Beat
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band

Management, Social Networking, Video Promotion and Internet Publicity

ARISTOMEDIA
1620 16th Ave. S.
Nashville, TN 37212
615-269-7071 Fax 888-894-4934
Email: info@aristomedia.com
Web: aristomedia.com

ARTISTS HOUSE MUSIC
Web: artistshousemusic.org

AWARD WINNERS
8939 Reseda Blvd.
Northridge, CA 91324
818-349-3932, 1-888-95award
Email: awrdwinrs@aol.com
Web: awardwinners.net
Contact: Jacques
Styles/Specialties: gold records, specialties, t-shirts and tour jackets

BIG 10 INDUSTRIES, INC. ROCK CITY
149 S. Barrington Ave., Ste. 812
Los Angeles, CA 90049
310-280-1610

BLACK DOG PROMOTIONS
15815 S. 46th St., #116
Phoenix, AZ 85048
480-206-3435
Email: scott@blackdogpromotions.com
Web: blackdogpromotions.com

BRYAN FARRISH PROMOTION
1828 Broadway, 2nd Fl.
Santa Monica, CA 90404
310-998-8305
Email: airplay@radio-media.com
Web: radio-media.com
Styles/Specialties: In-house and field staff to handle regular rotation on every commercial station in the U.S. and Canada, generating up to 3,000,000 listens per week on a single station in a single city. Also, college radio, specialty/mixshow radio, and gigchart.net for gigs in CA.

CORNERSTONE
830 Traction Ave., #3F
Los Angeles, CA 90013
213-217-4500
Email: info@cornerstonepromotion.com, pr@cornerstonepromotion.com
Web: cornerstonepromotion.com
Contact: Rob Stone and Jon Cohen

Additional locations:

New York
71 W. 23rd St., 13th Fl.
New York, NY 10010
212-741-7100

London
+44-0-207-729-2637

Sao Paulo
5511.40979713

CREATIVE BRAND CONSULTING
2219 S. 48th St., Ste. 1
Tempe, AZ 85282
888-567-0522
Email: ron@creativebrandconsulting.com
Web: creativebrandconsulting.com

CYBER PR
389 12th St.
Brooklyn, NY 11215
212-239-8384
Email: contact@arielpublicity.com
Web: cyberprmusic.com

DAN DEL CAMPOS/CONSULTANT
P.O. Box 873
Venice, CA 90294
Email: info@popmusicconsultants.com
Web: popmusicconsultants.com

DISTINCTIVE PROMO
Email: promo@distinctivepromo.com
Web: distinctivepromo.com

EVOLUTION PROMOTION
7 Arlene Ave.
Wilmington, MA 01887
978-658-3357
Email: info@evolutionpromotion.com
Web: evolutionpromotion.com
Contact: Karen Lee

Additional location:

3039 Hillcrest Dr.
Los Angeles, CA 90016

FANSCAPE
12777 W. Jefferson Blvd.
Los Angeles, CA 90066
214-259-8472
Email: clared@fanscape.com
Web: fanscape.com

Additional location:

1999 Bryan St., Ste. 1800
Dallas, TX 75201

FILTER CREATIVE GROUP
350 E. 30th, #6A
New York, NY 10016
646-202-1683 Fax 646-290-7082
Email: miller@filtermmm.com
Web: filtercreativegroup.com

Additional locations:

5908 Barton Ave.
Los Angeles, CA 90038
323-464-4170 Fax 323-464-4294

2649 N. Troy St., Unit 2
Chicago, IL 60647
773-294-0052

FLANAGAN'S RADIO PROMOTIONS
323-876-7027
Email: submissions@FlanaganPromotions.com
Web: flanaganpromotions.com
Contact: Jon Flanagan, Taylor W., Tom S.
Styles/Specialties: AAA, rock, AC, consult before pressing CD, building a band's buzz!

FUTURE STAR MUSIC GROUP
Los Angeles, CA
Miami, FL
Email: info@futurestarmusic.com
Web: futurestarmusic.com
Services: We are a full service music company: Management, record label, music publishing, marketing and promotions, DJ coalition, consulting and marketing.

GAIL ROBERTS P.R. & INTERNET MARKETING
10061 Riverside Dr., Ste. 1400
Burbank, CA 91602
310-734-8193

Email: gailrobertspr@gmail.com
Web: gailrobertspr.com
Contact: Gail Roberts
Styles/Specialties: longstanding music PR firm with marketing and online promotion, internet publicity, social networking. Firm also handles marketing and media for painters, authors, corporations and ecological projects.

GARY GROUP, THE
1546 7th St., Ste. 301
Santa Monica, CA 90404
310-449-7626
Email: rick@garygroup.com
Web: garygroup.com, facebook.com/thegarygroup
Styles/Specialties: all styles
*No unsolicited material

GIANT STEP
281 N. 7th St., #2
Brooklyn, NY 11211
212-219-3567
Email: maurice@giantstep.net
Web: giantstep.net

Additional location:

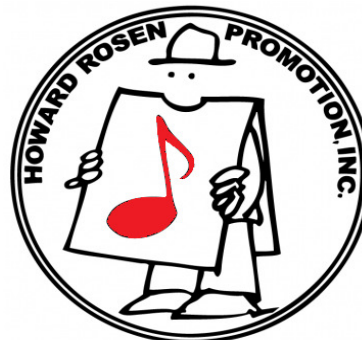
400 S. Main St., #409
Los Angeles, CA 90013
Email: esther@giantstep.net

GIRLIE ACTION MEDIA & MARKETING, INC.
243 W. 30th St., 12th Fl.
New York, NY 10001
212-989-2222
Email: submissions@girlie.com
Web: girlieaction.com

GONZALEZ MARKETING
2804 W. Northern Lights
Anchorage, AK 99517
907-562-8640
Web: gonzalezmarketing.com
Contact: Steve Gonzalez

GREG STEFFEN
National Music Marketing Services
78 Derby St.
Salem, MA 01970
978-594-0328

WANT RADIO AIRPLAY?



HOWIEWOOD.COM

Howard Rosen Promotion Inc.

Specializing in radio airplay at: Top 40, Hot AC, AC, College, Rock, Alternative, Rhythm, Specialty, Country, Internet, and more.

Additional Services: Social Media, Production, Management, Distribution, Consultation, Video Promotion, and more for Major and Independent Recording Artists since 1985.

Howard Rosen Promotion Inc.
California
805.382.2200
info@howiewood.com

Email: grsteffen@aol.com
Web: gregsteffen.com

HANDS ON PR & MARKETING

Email: handsonpr@aol.com
Web: expertseinmedia.com
Contact: Craig Melone
Styles/Specialties: all styles/indie labels are our forte

HOWARD ROSEN PROMOTION

1129 Maricopa Hwy, Ste. #238
Ojai, CA 93023
805-382-2200
Email: info@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Styles/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent. Social Media, Video, Production

HUMAN ELEMENT TV

453 S. Spring St., Ste. 937
Los Angeles, CA 90013-2089
213-283-7485
Email: post@humanelement.tv
Web: melodymakerproductions.com
Services: Logo creation, press kit design, album cover art, promo materials (stickers, flyers, etc.) audio post production, composition for TV/films/games, songwriting arrangement, record production, engineering, mixing, mastering, prepping, albums for duplication/replication, vocal coaching, vocal production, career consultation.

Additional locations:

2150 Park Pl., Ste. 100
El Segundo, CA 90245
Email: west@humanelement.tv

1429 Walnut St., Ste. 701
Philadelphia, PA 19102
Email: east@humanelement.tv

IFANZ.COM

(McCartney Multimedia, Inc.)
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: info@ifanz.com
Web: ifanz.com

IMAGINE PR

Washington, DC
773-598-9981
Web: imaginepr.net

J&H PROMOTIONS

P.O. Box 295
Indian Rocks, FL 33785
727-648-4274
Email: jhpro@att.net
Web: jandhpromotions.com
Contact: Mary Christopher, President
Styles/Specialties: Award-winning promotions, brand management, ad agency, radio promotions, press/PR, representing all genres, from indie to major label.
Clients: ABC Radio Networks, Dreamworks Records, Harrah's Casino, MCA Records, Jones and Thomas Advertising Agency, Naxos Music, Stringtown Records, Town of Los Altos Hills, Tennessee Trial Lawyers Association, Polk County Utilities, 3rd Battalion 3rd Marines, Main Street Bank and Trust and Virgin Records.

JJ ENTERTAINMENT

323-653-5438
Email: Joddith@aol.com
Web: lanninggold.com/jjhome.htm
Contact: Jodi Jackson
Styles: All

JEROME PROMOTIONS AND MARKETING, INC.

5456 Peachtree Blvd., Ste. 451
Atlanta, GA 3034
404-549-8890
Web: jeromepromotions.com
Contact: Bill Jerome, President; Laura Hollister, Sr. Talent Coordinator
Services: Independent radio promotion

JON KONJOYAN PROMOTION

4464 Moorpark Way, Ste. 104
Toluca Lake, CA 91602
818-980-9217
Email: jonkonjojan@aol.com
Web: linkedin.com/in/jonkonjojan
Contact: Jon Konjojan
Styles/Specialties: AC and Hot AC
*Unsolicited material accepted

KAREN MORSTAD & ASSOCIATES

79 E. Putnam Ave.
Greenwich, CT 06830

203-661-1090 Fax 203-661-1091
Email: kbeauchamp@karenmorstad.com
Web: karenmorstad.com

Van Nuys, CA 91405
818-786-5994
Email: info@kbhentertainment.com
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: consulting, artist management, event production, music licensing and placement, publicity, talent buying & booking

LAKES COMMUNICATION SERVICES

Los Angeles, CA
323-251-2358
Email: info@lakescommunications.com
Web: lakescommunications.com
Contact: Jeffery Lakes, Founder/CEO
Styles/Specialties: Lakes Communication Services develops and executes affordable and measurable marketing, promotions, PR, merchandising and distribution campaigns for all types of indie artists. We specialize in solutions and strategies that power commercially-viable recording artists into sustainable independent careers. LCS also provides advisory and marketing services for labels and artist management, including sponsorship development, raising capital, monetizing social media.

LANE TERRALEVER

725 W. McDowell Rd.
Phoenix, AZ 85007
602-258-5263
Email: info@laneterralever.com
Web: laneterralever.com

LARRY WEIR

National Record Promotion
137 N. Larchmont Blvd., S-#500
Los Angeles, CA 90004
323-658-7449
Email: lweir@larryweir.com
Web: larryweir.com
Specialties: Need radio airplay? Multi-format radio promotion

LOGGINS PROMOTION

2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
Email: info@logginspromotion.com
Web: logginspromotion.com
Contact: Paul Loggins
Styles/Specialties: all styles

LOTS NILE MARKETING

P.O. Box 90245
Nashville, TN 37209
615-298-1144
Email: info@lotosnile.com
Web: lotosnile.com

LUCKIE & COMPANY

600 Luckie Dr., Ste. 150
Birmingham, AL 35223
205-879-2121
Email: newbusiness@luckie.com
Web: luckie.com

Additional locations:

3100 Breckinridge Blvd., Ste. 135
Duluth, GA 30095
205-879-2121

11801 Domain Blvd.
Austin, TX 78758
303-506-1562

LUCK MEDIA & MARKETING, INC.

8581 Santa Monica Blvd., #426
West Hollywood, CA 90069
818-232-4175
Email: info@luckmedia.com
Web: luckmedia.com
Contact: Steve Levesque

MERRIMACK RECORDS

New Submissions
P.O. Box 1921
Edmonds, WA 98020
425-232-8336
Email: info@MerrimackRecords.us
Web: merrimackrecords.com
Styles/Specialties: Jazz, Blues, Americana, Country, World Music
*Unsolicited material accepted

MIA MIND MUSIC

254 6th St., Ste. #2
Hoboken, NJ 07030
800-843-8575 Fax 201-216-1186
Email: info@miamindmusic.com
Web: miamindmusic.com

MILES HIGH PRODUCTIONS

P.O. Box 93157
Hollywood, CA 90093
323-806-0400
Email: info@mileshighproductions.com
Web: mileshighproductions.com
Styles/Specialties: Social Marketing and digital press company catering to both indie and established artists. We specialize in rock, pop, dance, jazz, blues, country/roots, soul/urban and new age. Established in 2002.

MIXED MEDIA

Cranston, RI
Email: mixedmediapromo@me.com
Web: mixedmediapromo.com

MOTION CITY RECORDS

1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MRY

299 W. Houston St., 12th Fl,
New York, NY 10014
212-274-0470
Email: work@MRY.com
Web: mry.com

NVE RECORDS

Universal Music Group Distribution
Murrieta, CA
951-444-8683
Email: info@nvrecords.com
Web: nvrecords.com
Contact: Gary Devon Dostson, CEO

NEW MUSIC WEEKLY

137 N. Larchmont Ave., Ste. 500
Los Angeles, CA 90004
310-325-9997
Email: staff@newmusicweekly.com
Web: newmusicweekly.com
Contact: Paul Loggins, Larry Weir, Chuck Dauphin, John Loggins, Jon Hudson, Masika Swain, Debi Fee
Styles/Specialties: all styles
*National music magazine specializing in radio airplay charts, artist spotlights/interviews and entertainment based editorials

NO PROBLEM! MARKETING

818-436-6486
Email: Ed@noproblemmarketing.com
Web: noproblemmarketing.com

NOCTURNAL MOVEMENTS

P.O. Box 5583
Vancouver, WA 98668
613-596-4996, 613-266-2488
Vancouver, WA 98668
Email: jett@nocturnalmovements.net
Web: nocturnalmovements.net

PACIFIC MARKETING LLC

800-967-8050, 503-880-5516
Email: sales@pacmarilc.com
Web: pacmarilc.com

PEARCE CREATIVE SERVICES

P.O. Box 892
Stinson Beach, CA 94970
Email: drew@drewpearce.com
Web: drewpearce.com, linkedin.com/in/drewpearce
Contact: Drew Pearce

PEOPLE'S REVOLUTION, INC.

62 Grand St., 3rd Fl.
New York, NY 10013
212-274-0400
Email: nycinfo@peoplesrevolution.com
Web: peoplesrevolution.com
Styles/Specialties: Fashion and lifestyle PR, marketing and events. This includes fashion show planning and production

PERMANENT PRESS RADIO PROMOTION

P.O. Box 26622
Rochester, NY 14626
585-764-0150
Email: raypaul@permanentpress.net
Web: permanentpress.net
Contact: Ray Paul
Styles/Specialties: AAA Radio (commercial and non-commercial), college/alternative and specialty shows. Industry consulting services in label set-up and distribution.

PFA MEDIA

Entertainment Media & Marketing
214 W. 29th St., Ste. 702
New York, NY 10001
212-334-6116
Web: pfamedia.com

PINCH HIT ENTERTAINMENT

2400 W. Carson St., Ste. 223
Torrance, CA 90501
Web: pinchhit.com
Contact: David Lebenthal
Styles/Specialties: guitar-oriented rock, pop. Specializing in national radio promotion, distribution and press campaigns

PLA MEDIA, INC.

1303 16th Ave. S.
Nashville, TN 37212
615-327-0100
Email: info@plamedia.com
Web: plamedia.com

POP CULTURE IMAGE

P.O. Box 873
Venice, CA 90294
310-314-2790, 310-650-7161
Email: daniel@popcultureimage.com
Web: popcultureimage.com
Contact: Dan Del Campos

PPL ENTERTAINMENT GROUP INC.

468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310 860-7499, 818-506-8533
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Maxx Diamond

PRTHATROCKS.COM

415-233-7350
Email: rockme@prthatrocks.com
Web: prthatrocks.com
Contact: Christopher Buttner, President
Styles: hard rock, heavy metal, progressive rock, indie, new age, electronic, jazz, instrumental (as well as events, concert tours, stage productions and technology)
Clients: Dream Theater, Jordan Rudess, John Petrucci, Greg Kihn, Steven Halpern, Point Break LIVE!, SF MusicTech Summit, PRSummit.org, Frank Serafine, Pyramid.com, Berklee Press, TJ Martell Foundation

PYRAMID COMMUNICATIONS

239 N.W. 13th Ave., Ste. 215
Portland, OR 97209
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Web: pyramidcommunications.com

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Services: Promotional and premium items for record labels, radio stations and TV stations.

AFFORDABLE IMAGE
2515 N. 7th St.
Phoenix, AZ 85006
866-990-3790, 602-265-3399
Email: sales@affordableimage.com
Web: affordableimage.com

ANENBERG
9521 Business Center Dr., #104
Rancho Cucamonga, CA 91730
909-987-0440
Web: anenberg.com, store.anenberg.com
Services: clothing wholesaler, custom garment screenprinting
Styles/Specialties: oversized garment screenprinting, high quality plastisol, water-based and discharge inks, low minimums, fast turn-around, easy and friendly service

ARTS PROMO
P.O. Box 685
Shutesbury, MA 01072
415-952-7871
Email: artspromo@artspromo.org, office@artspromo.org
Web: artspromo.org
Contact: Jason DeFuria

BAND MERCH
3120 W. Empire Ave.
Burbank, CA 91504
818-736-4800, 888-640-9765
Email: customerservice@bandmerch.com
Web: bandmerch.com

BAND SHIRTS
C/- Australian Tour Merchandising Pty Ltd.
43 Brady St.
South Melbourne Victoria, Australia 3205
+61-(0) 3 9695 0104
Email: customerservice@bandtshirts.com.au
Web: bandtshirts.com.au

BANDWEAR
4185 Billy Mitchell
Additions, TX 75001
877-226-3932, 214-342-0715
Email: sales@bandwear.com
Web: bandwear.com
Services: Manufacturing of promotional and retail products. Vinyl stickers and custom die cutting custom paper printing. Posters and album flats. Any printed promotional products and "swag." Enabling your website with e-commerce to sell your merchandise.

BIG CARTEL
Email: support@bigcartel.com
Web: bigcartel.com
Services: Shopping cart platform for Artists, Bands and Record labels

BIOWORLD MERCHANDISING
2111 W. Walnut Ln.
Irving, TX 75038
888-831-2138
Email: info@bioworldmerch.com
Web: bioworldmerch.com
Services: Band and label merchandise management

Additional locations:

49 W. 37th St., 12th Fl.
New York, NY 10018
212-302-1922

675 Pulaski St., Ste. 120
Athens, GA 30601
706-227-6850

McGladrey Plaza
801 Nicollet Mall, Ste. 615
Minneapolis, MN 55402
612-397-9601

266 Applewood Crescent
Concord, Ontario, Canada L4K 4B4
905-669-8155

307-3098 3rd Floor
BPTP Park Centra
Sec-30 Gurgoan, Harayna
Email: contact@bioworldind.com

Jieyun Mansion
600 Ln., Room-24D #2
Tianshan Road, Changning District,
Shanghai, China-200051
#021-60960462

BLUE COLLAR PRESS
2201 Delaware St.
Lawrence, KS 66046
785-842-1414
Email: info@bluecollarpress.com
Web: bluecollarpress.com

BLUE RAVEN ARTIST MANAGEMENT
100 Rt. 46 E., Ste. B01
Mountain Lakes, NJ 07056
973-519-2600
Email: sean@blueravenartists.com
Web: blueravenartists.com

BRAVADO
1755 Broadway, 2nd Fl.
New York, NY 10019
212-445-3400 Fax 212-445-3499
Email: tom.bennett@bravado.com
Web: bravadosa.com

Additional locations:

9255 Sunset Blvd., Ste. 200
Los Angeles, CA 90069
310-865-5025 Fax 310-865-5036
Email: peter.lubin@bravado.com

International Contact
Bravado International Group
Bond House
347-353 Chiswick High Rd.
London, W4 4HS
+44-0-208-742-5600
Web: bravado.com
Email: david.boayne@bravado.com

BULLETPROOF ARTISTS
241 Main St.
Easthampton, MA 01027
413-527-9393
Web: bulletproofartists.com
Contact: Patty Romanoff

BUSY BEAVER BUTTONS
3407 W. Armitage Ave.
Chicago, IL 60647
773-645-3359, 855-439-2879
Web: busybeaver.net

CD ROLLOUT
5018 Lante St.
Baldwin Park, CA 91706
800-811-7174, 310-374-9208
Email: mike@cdrollout.com
Web: cdrollout.com
Contact: Mike Naylor
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

CHASER
6424 Forest City Rd.
Orlando, FL 32810
877-739-1173
Web: districtlines.com/Chaser
Services: All merch - apparel, posters, etc. Online fulfillment

CHRIS COOK MANAGEMENT EUROPEAN MUSIC MERCHANDISING
G03, The Light Box
111 Power Rd.
London, U.K. W4 5PY
+44 (0)20 8567 1700
Email: chris@cookmanagement.com
Web: cookmanagement.com

CLUBFLYERS.COM
2300 N.W. 7th Ave.
Miami, FL 33127
800-433-9298
Web: clubflyers.com

COMMUNICATION GRAPHICS, INC.
1765 N. Juniper
Greenway Business Park
Broken Arrow, OK 74012
918-258-6502, 800-331-4438
Fax 918-251-8223
Email: info@communicationgraphics.net
Web: cgitlink.com

CRACK THE WHIP PROMOTIONS
1403 W. 6th St., 2nd Fl.
Brooklyn, NY 11204
718-368-1425
Email: info@crackthewhipproductions.com
Web: crackthewhippromotions.com

DESIGN 8 STUDIOS
5801 N. 90th St.
Omaha, NE 68134

402-571-1837
Email: info@design8studios.com
Web: design8studios.com

DISC MAKERS
4425 W. Riverside Dr., Ste. 204
Burbank, CA 91505
800-468-9353
Email: info@discmakers.com
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD & DVD printers, blank media. Providing the industry standard of excellence for over 50 years

Additional locations:

Plant and Main Office
7905 N. Route 130
Pennsauken, NJ 08110

150 W. 25th St., Ste. #402
New York, NY 10001

560 W. Washington Blvd., Ste. #410
Chicago, IL 60661

1200 Division St., Ste. #102
Nashville, TN 37203

16300 Christensen Rd., Ste. 310
Tukwila, WA 98188

DYNAMIC ARTIST MANAGEMENT
5221 Central Ave., Ste. 202
Richmond, CA 94804
510-558-4000 Fax 510-558-4002
Email: info@dynamicartists.com
Web: dynamicartists.com

EARTH2EARTH
111 N. Perry St.
Pontiac, MI 48342-2336
248-335-7015
Email: art@freshhotshirts.com
Web: freshhotshirts.com

FRONTGATE MEDIA
22342 Avenida Empressa, #260
Rancho Santa Margarita, CA 92688
949-459-3719
Web: frontgatemediam.com
Services: Full-service, strategic merchandising company designing and producing apparel and accessories for brands and bands, ministries and movements, and companies and conferences.

GEARHEAD RECORDS
8704 Milo Ct.
Elk Grove, CA 95624
916-897-2451
Email: info@gearheadrecords.com
Web: gearheadrecords.com

GIGART
San Francisco, CA
Email: mail@gigart.com
Web: gigart.com

GO MERCH
New York, NY
Email: wholesale@gomerch.com
Web: gomerch.com
Services: apparel/product, email blasts, social media, VIP Pre-sales, Pre-order Campaigns

HOME RUN MEDIA GROUP
18331 Enterprise Lane
Huntington Beach, CA 92648
714-901-0109, 800-951-5858
Fax 714-901-0102
Email: sales@home-run.com
Web: home-run.com
Services: Promotional Products
Styles/Specialties: USB Flash Drives, Custom Logo Apparel

IFANZ
McCartney Multimedia, Inc.
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: dischelp@ifanz.com, info@ifanz.com
Web: ifanz.com

INDIE EXTREME
14090 FM 2920, Ste. G117
Tomball, TX 77377
Email: kathyd@indieextreme.com
Web: indieextreme.com
Services: Merchandise fulfillment and distribution

INDIEMERCHANDISING LLC
1835 E. 30th St.
Cleveland, OH 44114
855-210-1412
Email: info@indiemerch.com

Web: indiemerch.com, indiemerchandising.com, indiemerchstore.com
Services: Tech-based e-commerce provider, merchandise manufacturer, wholesaler and retailer for all areas of music merchandising.

JAK PRINTS
 Jakprints, Inc
 3133 Chester Ave.
 Cleveland, OH 44114
 877-246-3132, 216-622-6360
Web: jakprints.com/contact
Services: offset printing, screen printing, sticker printing, embroidery, more.

KILL THE 8
 Canada
 416-531-6647
Email: orders@kt8merch.com
Web: killthe8.com, myspace.com/killthe8

KLUCH CLOTHING CO.
 215 S.E. 8th Ave.
 Boynton Beach, FL 33435
 888-321-9665, 561-734-9665
Web: kluch.com

KUNG FU NATION MUSIC MERCHANDISE
 731 W. Hargett St.
 Raleigh, NC 27603
 877-826-0518, 919-834-0230
Web: kungfonation.com

LITTERBOX MUSIC SERVICES
Web: litterboxmusic.com
Services: artist management, band merch management and more

MAPLE MUSIC
 2450 Victoria Park Ave., Ste. 300
 Toronto, Ontario
 Canada, M2J 5H3
 877-944-5144, 416-718-6551
Email: info@maplemusic.com
Web: maplemusic.com

MERCHNOW
 888-387-3343, +1-518-458-9563
Web: merchnow.com

MERCH MONKEY
 259 Chopin Dr.
 Cambridge, ON N3H 1J6, Canada
 +1 519-219-9006
Email: customerservice@merchmonkey.com
Web: merchmonkey.com

NIMBIT
 47 Mellen St.
 Framingham, MA 01702
 508-820-8738
Email: marketing@nimbit.com
Web: nimbit.com

PICKGUY
 P.O. Box 1833
 Southgate, MI 48195
 734-626-9756
Email: info@pickguy.com
Web: pickguy.com

PLATINUM MONARCH DESIGN
 P.O. Box 922182
 Sylmar, CA 91392-2182
 1-888-889-2630
Web: platinummonarchdesign.com
Services: websites, logos, flyers, cd covers, postcards, t-shirts and more

PORT MERCH
 984 Trinity Rd.
 Raleigh, NC 27607
 919-713-0078
Email: alex@portmerch.com
Web: portmerch.com
Services: Port Merch is a full service merchandise company providing solutions for bands, artists and record labels.

SECOND MOTION ENTERTAINMENT
 Raleigh, NC
Email: customerservice@secondmotionrecords.com
Web: secondmotionrecords.com/artistsmgmt

SMI PROMO
 7247 Hayvenhurst Ave., Ste. A-3
 Van Nuys, CA 91406
 800-401-4488
Web: smipromo.com

STICKER JUNKIE
 9932 Prospect Ave., #134
 Santee, CA 92071
 619-550-2727
Email: customerservice@stickerjunkie.com
Web: stickerjunkie.com

SUNSHINE DAYDREAM
 708 S. Rand Rd.
 Lake Zurich, IL 60047
 847-550-9999
Email: store@sunshinedaydream.biz
Web: sunshinedaydream.biz

THIS IS TOUGH LOVE
 660 York St., Ste. 212
 San Francisco, CA 94110
 415-642-1117
Email: darius@thisistoughlove.com
Web: thisistoughlove.com

TOUR CITY, INC.
 630 Elmwood Ave.
 Buffalo, NY 14222
 716-893-2900
Email: contact@tourcitymerch.com
Web: tourcitymerch.com

CD / VINYL DUPLICATION

ALABAMA
CAM VIDEO PRODUCTIONS
 412 Main St.
 Trussville, AL 35173
 205-655-0829
Email: info@camvideoproductions.com
Web: camvideoproductions.com
Services: CD and DVD duplication as well as taping and authoring to DVD and CD.

DISCOUNT DUPLICATION
 212 41st St.
 SouthBirmingham, AL 35222
 205-942-9460
Web: discountdub.com
Services: video duplication, dvd duplication, video conversion, film transfer at discount prices, highest quality and fast service

HOLT AV
 401 28th St. S.
 Birmingham, AL 35233
 800-322-4658, 205-328-5231
Email: info@holtav.com
Web: holtav.com
Services: duplication and transfer services

NHOUSE DIGITAL MEDIA
 1530 Heritage Place Dr.
 Irondale, AL 35210
 205-226-2222
Email: customerservice@nhousedigital.com
Web: facebook.com/NHOUSEDigitalMedia

ALASKA
ACTION VIDEO PRODUCTIONS
 430 W. 7th Ave., Ste. 100
 Anchorage, AK 99501
 907-277-8115 Fax 907-274-5287
Email: actvid@alaska.net
Web: actvid.com
Services: copy/duplicate just about any audio/video format

ARIZONA
DISC2DAY
 2113 S. 48th St., Ste. 103
 Tempe, AZ 85282
 602-438-4848, 800-951-3707
Email: robert@disc2day.com
Web: disc2day.com
Services: CD/DVD duplication and replication

PROACTION MEDIA
 610 E. Bell Rd., #2
 Phoenix, AZ 85022
 800-951-3707, 602-277-2011
 Fax 602-277-2021
Web: proactionmedia.com, ondemand.proactionmedia.com
Services: Professionally managed or on-demand DIY CD, DVD and USB low volume duplication and high volume replication services, including professional custom print for single or multiple disc complete packaging. Order online anytime as low as 1 Complete CD in Jewel Case Package on our OnDemand site or call for Higher volumes. Quick turns or complex projects.

US DIGITAL MEDIA
 1929 W. Lone Cactus Dr.
 Phoenix, AZ 85027
 623-587-4900, 877-992-3766
Web: usdigitalmedia.com
Services: CD/DVD duplication and replication

ARKANSAS
CANTRELL VIDEO
 5919 H St.
 Little Rock, AR 72205
 501-664-2215
Email: info@cantrellvideo.com

Web: cantrellvideo.com
Services: CD/DVD authoring, transfer, duplication

CLARK'S VIDEO GROUP, INC.
 14794 Woods Lodge Rd.
 Rogers, AR 72756
 479-636-7111, 479-619-9931
Email: clarksvideogroup@sbcglobal.net
Web: clarksvideogroup.com
Services: DVD authoring, media conversions, CD/DVD duplication

CALIFORNIA
A1 INDIEPOWER
 818-505-1836
Email: info@indiepower.com
Web: indiepower.com, facebook.com/IndiePowerOnline
Services: best deals on manufacturing, promotion, marketing and distribution worldwide

ABACAB MULTIMEDIA, INC.
 245 Fischer, Ste. A-9
 Costa Mesa, CA 92626
 714-432-1745
Email: sales@abacab.net
Web: abacab.net
Services: CD and DVD duplication, packaging and printing. Audio and video recording and post.

ABET DISC, INC.
 411 E. Huntington Dr., #107-372
 Arcadia, CA 91006
 626-303-4114
Email: sales@abetdisc.com
Web: abetdisc.com
Services: CD, DVD, replication, duplication, mastering, authoring, design, printing and packaging

ACDC-AUDIO CD & CASSETTE
 Stella at Universal Mall (Drop off)
 12400 Ventura Blvd., #150
 Studio City, CA 91604
 818-762-ACDC (2232), 805-245-5503
Email: steve@acdc-cdr.com
Web: acdc-cdr.com
Services: CD, DVD, cassette duplication

Additional location:
 Physical and Mailing Address:
 606 Alamo Pintado Rd., Unit 3, Ste. 281
 Solvang, CA 93463

ADERRA, INC.
 800-430-8189
Email: info@aderra.net
Web: aderra.net
Services: Record up to 1,000 USB flash drives within 15 minutes after a live event has ended our patent pending system is the size of a suitcase and can be hand carried. We can pre-load content onto the USB drives including video files, PDF documents, links to websites, slideshows, the possibilities are limitless. We can also custom design a user experience interface. This "DVD Style" navigation is opened when the user inserts the flash drive. It contains links to all of the content on the drive, links to external websites, etc. Please contact us for a demonstration.

AIX MEDIA GROUP
 2050 Granville Ave.
 Los Angeles, CA 90025
 310-479-0501, 800-668-4249

Email: info@aixrecords.com
Web: aixrecords.com
Services: complete CD/DVD-audio/video production services

BURNSMART.COM
 1855 S. Santa Cruz, Ste. B
 Anaheim, CA 92805
 866-448-0958, 714-447-9181
Email: info@burnsmart.com
Web: burnsmart.com
Contact: Jackie
Services: CD/DVD duplication and replication, printing and packaging. We also offer wholesale pricing for blank media, accessories and duplication equipment.

CD NETROM
 5018 Lante St.
 Baldwin Park, CA 91706
 888-265-7775
Email: info@cdnetcard.com
Web: cdnetrom.com
Services: CD and DVD replication, duplication, print packaging, design, mastering, fulfillment

CHARLES LAURENCE PRODUCTION CO.
 Northridge, CA
 818-368-4962
Web: clpstudios.com
Services: DVD editing, replication, video editing and enhancement, CD duplication, mastering, DAT transfers and real-time cassette duplication. Tape film and vinyl record transfers, 8mm, super-8, 16mm transfer.

CHEAP CD DUPLICATIONS
 1145 Polk St., Ste. CD
 San Francisco, CA 94109
 800-836-7962
Email: wecare@cheapcduplications.com
Web: cheapcduplications.com
Services: duplicator/replicators of CD/DVD as well as full video duplication & digital editing services. 8mm, Super 8mm, and 16mm film transfer to VHS or DVD

COMPACT DISC SERVICE
 2921 Union Rd., Unit G
 Paso Robles, CA 94403
 559-462-0493, 805-226-5238
Email: info@cmsg.com
Web: cmsg.com
Services: CD and DVD replication, CD-R & DVD-R duplication, DVD authoring, graphic design

CREATIVE SOUND CORP.
 5515 Medea Valley Dr.
 Agoura Hills, CA 91301
 818-707-8986
Email: info@csoundcorp.com
Web: csoundcorp.com
Services: CD/record/tape/video duplication, DVD replication, graphic design, digialog process, major manufacturing. Lower prices on automatic desktop duplicators - Epson, Primera, Systor.

DENOISE.COM
 1050 Murray St.
 Berkeley, CA 94710
 866-DENOISE, 510-653-3838
Email: info@denoise.com
Web: denoise.com
Services: sound and video production, CD and DVD copies

DISC MAKERS
 4425 W. Riverside Dr., Ste. 204

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Email: info@discmakers.com
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD & DVD printers, blank media. Providing the industry standard of excellence for over 50 years

DISKFACTORY
14 Chrysler
Irvine, CA 92618
855-273-4263
Email: customer@diskfactory.com
Web: diskfactory.com
Services: Online 24/7 and On Demand CD & DVD duplication and replication services *No-commission on iTunes and Napster submissions. A&R services, digital download cards. CD and digital store for musicians to sell to their fans. Low cost CD and DVD fulfillment

DVD-REPLICATION
6333 Vicland Pl.
North Hollywood, CA 91606
1-800-94MEDIA, 818-985-9570
Email: info@dvd-replication.com
Web: dvd-replication.com
Services: Blu-ray, DVD and CD replication and DVD duplication, packaging

DVD TOMORROW
1265 Folsom St., Ste. 400
San Francisco, CA 94103
866-838-5067
Email: sales@dvdtomorrow.com
Web: dvdtomorrow.com
Services: CD/DVD duplication

E-MEDIATELY/RJR DIGITAL MEDIA, INC.
866-816-6845 Fax 619-501-1425
Email: sdweb@cox.net
Web: rjrdigital.com
Services: Replication and duplication, retail ready CD audio, ROM, DVD-5 and 9, and business card replication and duplication; graphic design.

ERIKA RECORDS
6300 Caballero Blvd.
Buena Park, CA 90620
714-228-5420 Fax 714-228-5421
Email: office@erikarecords.com
Web: erikarecords.com
Services: CD, vinyl and cassette duplication (real-time and high-speed), picture discs, business card CDs, DVD replication services.

GROOVE HOUSE RECORDS
5029 Serrania Ave.
Woodland Hills, CA 91364
888-476-6838
Email: cdrep@groovehouse.com
Web: groovehouse.com

GROTTO MUSIC, INC.
580 N. Beachwood Dr.
Los Angeles, CA 90004
909-305-2340
Services: CD/DVD replication/packaging/AV post/graphics/web

HELLMAN PRODUCTION
3202 Pennsylvania Ave.
Santa Monica, CA 90404
323-456-0446
Email: info@hellmanproduction.com
Web: hellmanproduction.com

HOME RUN MEDIA GROUP
18331 Enterprise Ln.
Huntington Beach, CA 92648
714-901-0109, 800-951-5858
Fax 714-901-0102
Email: sales@home-run.com
Web: home-run.com
Services: CD and DVD duplication/replication, digital printing, signs, banners and displays

HOOK STUDIO SERVICES, THE
Los Angeles, CA
818-759-4665
Email: mfrenchik@fastmail.net
Web: thehookstudios.com
Services: CD & DVD pro quality duplication, same day, overnight, Saturdays, superior color print on disc, panel inserts, cd printed sleeves, custom packaging

IFANZ
McCartney Multimedia, Inc.
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: dischelp@ifanz.com, info@ifanz.com
Web: ifanz.com

IMPERIAL MEDIA SERVICES
3202 Pennsylvania Ave.
Santa Monica, CA 90404
310-396-2008
Email: info@imperialmedia.com
Web: imperialmedia.com
Services: CD/DVD/video duplication/replication/packaging, CD/DVD mastering and authoring, any quantity—same day service available, we deliver on spec, on time, on budget.

Additional location:
5482 Wilshire Blvd, Ste. 240
Los Angeles, CA 90036

JTO ENTERPRISES
14461 Via Venezia, #509
San Diego, CA 92129
859-327-6491, 859-327-5894
Email: tandy@jtoenterprises.com
Web: jtoenterprises.com
Contact: Tandy Owen
Services: one-stop-shop for all your CD and DVD manufacturing, packaging and fulfillment needs

M2 COMMUNICATIONS
235 Bellefontaine St.
Pasadena, CA 91105
800-423-8273, 626-441-2024
Email: m2com@aol.com
Web: m2com.com/cassetteworks.html
Services: audio duplication, CD replication, packaging, DVD duplication

MASTER GROOVE STUDIOS
Los Angeles (Northridge)
Nashville (Hendersonville)
818-830-3822, 615-799-9366
Email: leafcake@att.net
Web: mastergroovestudios.com
Services: full mastering/small runs of CD duplication of 50 or less, cassette duplication

MASTERTRACK CD & DVD MFG
825 41st Ave., Ste. C
Santa Cruz, CA 95062
844-805-7710
Email: clientcare@mastertrack.com
Web: mastertrack.com
Services: quality CD and DVD Duplication since 1998

MEDIA TECHNICS
4 Bluehill Ct.
Scotts Valley, CA 95066
800-474-8996
Email: information@mediatechnics.com
Web: mediatechnics.com

MEDIA TEK OPTICAL INC.
13450 Brooks Dr., Ste. A
Baldwin, CA 91706
800-826-3873, 626-962-1919 Ext. 10
Fax 626-962-1917
Email: sales@a1mediatech.com
Web: mediatekopticalinc.com/home
Services: CD, DVD, cassette and video replication/duplication, Sonic Solutions mastering, design, printing and packaging major label quality.

MIXONIC
1145 Polk St., Ste. A
San Francisco, CA 94109
866-838-5067
Email: customercare@mixonic.com
Web: mixonic.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

MR. SPEED CASSETTE
12426 Ventura Blvd.
Studio City, CA 91604
818-506-4684

NEW CYBERIAN SYSTEMS, INC.
1919 O'Toole Way
San Jose, CA 95131
877-423-4383, 408-922-0682
Fax 408-884-2257
Email: sales@newcyberian.com
Web: newcyberian.com

NOTEPAD, THE
Pasadena, CA
626-794-4322
Email: thenotepad@earthlink.net
Services: CD and DVD replication, CD-R and DVD-R duplication, graphic design, mastering and printing, small to big orders

PPL RECORDED MUSIC COMPANY
468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
818-506-8533, 310-860-7499

Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Maxx Diamond
Services: Mastering, CD, DVD, import, export, distribution, manufacturing

QBT
1938 S. Myrtle Ave.
Monrovia, CA 91016
626-357-1330, 888-525-1125
Email: info@qbtmedia.com
Web: qbtmedia.com
Services: CD, CD-ROM, DVD, vinyl, cassette, video, printing, mastering, packaging, duplicating

QUALITY CLONES
CD, DVD, Mastering, Website and Video Services
3940 Laurel Canyon Blvd., Ste. 405
Studio City, CA 91604
323-464-5853
Email: info@qualityclones.com
Web: qualityclones.com
Services: CD and DVD replication and mastering, graphic design, website design and layout, full color printing booklets, tray cards, posters, postcards, CD sleeves, DVD wraps digipacks, packaging and shrink wrapping.

RAINBO RECORDS
8960 Eton Ave.
Canoga Park, CA 91304
818-280-1100 Fax 818-280-1101
Email: info@rainborecords.com
Web: rainborecords.com
Services: CD and DVD replication, vinyl pressing, custom packaging, graphic design

REAL TIME COPIES
10220 Culver Blvd., #201
Culver City, CA 90232
310-559-9095
Email: art202@earthlink.net
Web: realtimecopies.com
Services: CD/DVD duplication, authoring, full artwork and video production

RECORD TECHNOLOGY, INC. (RTI)
486 Dawson Dr.
Camarillo, CA 93012
805-484-2747 Fax 805-987-0508
Web: recordtech.com
Services: vinyl, CD manufacturing

REEL PICTURE
5330 Eastgate Mall
San Diego, CA 92121
858-587-0301, 866-502-3472
Fax 858-587-8838
Email: keith@reelpicture.com
Web: reelpicture.com
Services: cassette, CD, CD-R and record manufacturing, DVD replication, printing, packaging

RHYTHM NET DESIGN GROUP
9860 Irvine Center Dr.
Irvine, CA 92618
949-783-5000
Email: info@rinteractive.net
Web: rinteractive.net
Services: CD replication, CD duplication, printing, film, graphic design

RUNTECHMEDIA INC
2107-D W. Commonwealth Ave., Ste. 324
Alhambra, CA 91803
866-656-8999, 626-656-8900
Fax 626-656-8999
Email: sales@runtechmedia.net
Web: runtechmedia.com
Services: all DVD and CD media services, printing and packaging

SIENNA DIGITAL
P.O. Box 502
Half Moon Bay, CA 94019
888-504-1620, 650-712-1709
Email: naomi@siennadigital.com
Web: siennadigital.com
Contact: Naomi Delott
Services: CD's and DVD's, Digipaks, Eco Wallets, Sleeves, Mailers and Jewel case products Graphic Design and Mastering

SONY DADC
4499 Glencoe Ave.
Marina Del Rey, CA 90292
Web: sonydadc.com
Services: all DVD and CD media services, printing and packaging

SOUND ADVICE RECORDING
10700 Jersey Blvd., Ste. 720
Rancho Cucamonga, CA 91730
800-987-6830, 909-987-6930
Email: sales6@sarecording.com
Web: sarecording.com

Services: cassette, CD, CD-R, DVD, and video duplication, authoring, complete in-house mastering, packaging services

SPEEDLIGHT DUPLICATION, INC.
21822 Lassen St., Unit G
Chatsworth, CA 91311
818-727-0200, 818-727-0266
Email: sales@speedlight-duplication.com
Web: speedlightduplication.com

TECHNICOLOR
805-445-4234
Email: supplychain@technicolor.com
Web: technicolor.com
Contact: Phil Kromnick
Services: CD manufacturing, mastering and replication, fulfillment services, distribution *Locations throughout the world. See website for various international locations.

THRESHOLD SOUND + VISION
2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677
Email: micheleb@thresholdsound.com
Web: thresholdsound.com
Services: mastering, 5.1 surround, transfers, short run promo CD-R's, lacquer masters, CD, DVD, Vinyl and VHS manufacturing.

TSI CD MANUFACTURING
24831 Ave. Tibbits
Valencia, CA 91355
800-310-0800
Email: fulfillment@cdmanufacturing.com
Web: tsidm.com
Services: CD, DVD, USB Drives, Fulfillment and drop shipping, packaging/graphic services

UNITED AUDIO/VIDEO GROUP
6855 Vineland Ave.
North Hollywood, CA 91605
800-247-8606, 818-980-6700
Fax 818-508-TAPE
Web: unitedavg.com
Services: Audio/Video duplication

COLORADO

CROSSPOINT
940 Wadsworth Blvd., Ste. 100
Lakewood, CO 80214
303-233-2700
Web: crosspoint.com
Services: one stop shop for any type film or video production

DENVER DISC
3315 Gilpin St., Ste. B
Denver, CO 80205
303-991-3837
Email: info@denverdisc.com
Web: denverdisc.com
Services: CD/DVD duplication and printing

JOE'S PRODUCTION & GRILLE, INC.
4919 N. Broadway
Boulder, CO 80304
303-442-1770, 888-563-7474
Email: sales@joesgrille.com
Web: joesgrille.com
Services: CD manufacturing, indie distribution, indie radio

Additional location:

P.O. Box 2380
New York, NY 10009
888-563-7474

MAM-A
4250 Buckingham Dr., Ste. 100
Colorado Springs, CO 80907
888-626-3472 Ext. 453, 719-262-2430
Email: storeinfo@mam-a.com
Web: mam-a.com
Services: MAM-A is the leading manufacturer of Professional quality recordable CD's and DVD's, with unique manufacturing technology and complete control over production processes. MAM-A provides a complete range of products, including Archival Grade 24K Gold DVD+-Rs and CD-Rs, High quality Silver DVD-R, 8.5 GB Dual Layer DVD+R, and Recordable Blu-ray discs. Printable surfaces, Custom Logos, and Pre-Recorded CD-ROM/DVD-ROM are also available.

CONNECTICUT

BUZZ MEDIA COMPANY
32 Bruggeman Pl.
Mystic, CT 06355
860-536-1830
Email: info@buzzmediacompany.com
Web: buzzmediacompany.com
Services: video transfer

IFM PRODUCTIONS LLC
67 Valley Rd.
Cos Cob, CT 06807
203-661-9326
Email: info@ifmproductions.com
Web: ifmproductions.com
Contact: Iggy Makarevich
Services: CD/DVD duplication

DELAWARE

DELAWARE DIGITAL VIDEO FACTORY
1709 Concord Pike, Rt. 202
Wilmington, DE 19803
302-TV-TAPES (888-2737)
Web: ddvf.com
Services: CD/DVD duplication

KEN-DEL PRODUCTIONS, INC.
First State Production Center
1500 First State Blvd.
Wilmington, DE 19804-3596
302-999-1111
Email: info@ken-del.com
Web: ken-del.com
Services: Graphics, CD/DVD Replication, Duplication, Transfers from any format, printing

DISTRICT OF COLUMBIA (D.C.)

ACE PRESS
910 17th St., N.W., Ste. 100
Washington, DC 20006
202-338-4006
Email: acepress@aol.com
Web: acepress.com
Services: Printing, Copying and Mailing

CDDVD DUPLICATION WASHINGTON DC
Washington, DC 20007
866-874-8725
Web: cddvdduplicationwashingtondc.com
Services: CD/DVD duplication and Video duplication

FLORIDA

BISON DISC
803 S. Orlando Ave., Ste. J
Winter Park, FL 32789
800-401-4407
Email: sales@bisondisc.com
Web: bisondisc.com

Additional location:

5405 Wilshire Blvd., Ste. 347
Los Angeles, CA 90036
800-401-4407

100 Executive Way, Ste. 112-A
Ponte Vedra Beach, FL 32082

CD DEPOT
5623 N.W. 74th Ave.
Miami, FL 33166
800-742-3974, 305-863-8699
Email: info@reprocd.com
Web: reprocd.com
Services: CD/DVD duplication and replication

CRYSTAL CLEAR CD
7370 Dogwood Park
Fort Worth, TX 76118
800-880-0073
Email: jim@crystalclearcds.com
Web: crystalclearcds.com
Services: CD, CD-ROM, Cassette, DVD replication, printing, packaging, mastering, graphic design, fulfillment, promo items

DIGITAL DOMAIN
478 E. Altamonte Dr., #108-122
Altamonte Springs, FL 32750
800-344-4361, 407-831-0233
Web: digido.com

INE MEDIA
5510 Phillips Hwy., Ste. 12
Jacksonville, FL 32207
800-443-9030, 904-443-2681
Fax 904-448-3103
Email: sales@cddvdfactory.com
Web: cddvdfactory.com
Services: CD/DVD Duplication and Replication

INTERMEDIA DISC
7359 N.W. 34 St.
Miami, FL 33122
305-392-9572
Email: info@intermediadisc.com
Web: intermediadisc.com
Services: CD/DVD replication

PROGRESSIVE MEDIA & MUSIC
2116 Southview Ave.
Tampa, FL 33606
813-251-8093

Email: info@progressivecds.com
Web: progressivecds.com
Contact: Ken Veenstra
Services: CD, CD-ROM, Vinyl, DVD, CD/DVD-R, thumb drives replication, graphic design, packaging, DVD authoring, inventory management, printing, mastering, video editing

S & J CD DUPLICATION, INC.
105 College Dr., Ste. 3
Orange Park, FL 32065
888-269-7088, 904-272-0580
Fax 904-272-9427
Email: sales@snjcd.com
Web: snjcd.com

GEORGIA

ATLANTA MANUFACTURING GROUP
4458 Peachtree Lake Dr., Ste. A
Duluth, GA 30096
404-230-9559 Fax 707-417-1016
Web: amgcds.com
Services: full-service CD and DVD manufacturer offering major label quality and affordable pricing with boutique type service

INFINITY DISCS
5105 Peachtree Industrial Blvd., Ste. 103
Atlanta, GA 30341
770-451-7400
Email: sales@infinitydiscs.com
Web: infinitydiscs.com
Services: CD/DVD duplication and replication, printing and packaging

ROVIX
The Proscenium Tower
1170 Peachtree St., Ste. 1200
Atlanta, GA 30309
877-ROVIX-77, 404-869-0706, 404-885-6066
Email: solutions@rovix.com
Web: rovix.com
Services: CD/DVD duplication and replication

HAWAII

RAINBOW PHOTO VIDEO
661 Keeaumoku St., #101A
Honolulu, HI 96814
808-943-0276
Email: rainbow@rainbowphotovideo.com
Web: rainbowphotovideo.com
Services: CD/DVD/DVD-R duplication

IDAHO

JACKSON VIDEO SERVICES
1075 W. Yosemite Dr.
Meridian, ID 83646
208-895-6646
Email: clint@jacksonvideoservices.com
Web: jacksonvideoservices.com
Services: conversions, duplication, editing, repairs, transferring all media

ILLINOIS

ADVANCED AUDIO TECHNOLOGY
200 Easy St.
Carol Stream, IL 60188
630-665-3344
Email: info@advancedaudio.net
Web: advancedaudio.net
Services: duplication, replication, design and printing

CHICAGO PRODUCERS
817 S. Western Ave.
Chicago, IL 60612
800-467-1497, 312-226-6900
Web: chicagoproducers.com
Services: CD/DVD duplication and replication

DISC MAKERS
560 W. Washington Blvd., #410
Chicago, IL 60661
800-468-9353 Fax 856-661-3450
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 50 years.

RBR PRODUCTIONS
1926 Greenview Rd.
Northbrook, IL 60062
847-362-4060
Web: rbrproductions.com
Services: CD/DVD duplication and replication

SONY DADC
430 Gibraltar Dr.
Bolingbrook, IL 60440
630-739-8060
Web: sonydadc.com

Services: all DVD and CD media services, printing and packaging

VIDEO ONE PRODUCTIONS
1820 W. Webster Ave., Ste. 201
Chicago, IL 60614
773-252-3352
Web: video1pro.com
Services: CD and DVD duplication and replication

INDIANA

DIGITAL VIDEO CONCEPTS
5342 Emerson Dr., Ste. D
Indianapolis, IN 46203
317-544-2150
Web: digitalvideoindy.com
Services: Full-service Duplicating of Cassettes DVD's, CD's and Floppy Discs

INDIANA AUDIO MASTERING & DPLC
906 W. Countryside Ln.
Bloomington, IN 47403
812-331-2056
Email: sales@indianaaudio.com
Web: iamdcd.com
Services: CD/DVD duplication or replication

IOWA

CD DUPLICATOR, THE
865 6th St., Ste. #2
Nevada, IA 50201
515-382-4623
Email: info@thecduplicator.com
Web: thecduplicator.com
Services: CD/DVD duplication and replication

DUPLICATION MEDIA
8126 Douglas Ave.
Urbandale, IA 50322
316-558-5313
Email: info@duplicationmedia.com
Web: duplicationmedia.com
Services: CD/DVD duplications, videotape duplications, video to DVD transfers, audio to CD transfers and more

KANSAS

WICHITA VIDEO WORKS
1510 W. Douglas

Wichita, KS 67203
316-558-5313
Email: info@wichitavideoworks.com
Web: wichitavideoworks.com
Services: duplication services from many professional and consumer formats to DVD/CD/VHS

KENTUCKY

ADVANCED VIDEO SERVICES
1110 N. Broadway
Lexington, KY 40505
859-255-1975
Email: avsmediat13@gmail.com
Web: advancedvideoservices.net
Services: CD/DVD duplication, design and packaging

LOUISIANA

FAST FORWARD MULTIMEDIA, INC
1428 S. Hugh Wallis Rd.
Lafayette, LA 70508
337-262-0401, 877-497-7299
Email: fmm@fastforwardm.com
Web: fastforwardm.com
Services: CD/DVD duplication

MAINE

KLARITY MULTIMEDIA
36 Maple St.
P.O. Box 160
North Vassalboro, ME 04962
888-387-8273, 207-873-3911
Email: terac@klarity.com
Web: klarity.com
Services: all related services

MARYLAND

BLUE HOUSE PRODUCTIONS
2201 Westview Dr.
Silver Spring, MD 20910
301-589-1001
Email: info@bluehouseproductions.com
Web: bluehouseproductions.com
Services: CD/DVD duplication

MORPHIUSDISC MANUFACTURING
100 E. 23rd St.

Baltimore, MD 21218
410-662-0112 Fax 410-662-0116
Email: info@morphius.com
Web: morphius.com
Services: CD, CD-ROM, DVD, Blu-ray, vinyl, shaped CD/CD-Rom/vinyl, cassette, picture vinyl replication, insert printing, sticker printing, packaging, graphic design, digital download and physical distribution, fulfillment, inventory management

MASSACHUSETTS

CD SONIC
273 Commonwealth Ave.
Boston, MA 02116
888-CD-SONIC, 888-237-6642 Ext. 201
Email: cdsonic@cdsonic.com
Web: cdsonic.com
Contact: Jules Seabra, VP/Sales
Services: CD-Audio and CD ROM replication, DVD replication, VHS duplication, printing and packaging

CD WORKS
30 Doaks Ln.
Marblehead, MA 01945
800-239-6757
Email: customer@cdworks.com
Web: cdworks.com
Services: state of the art CD and DVD duplication and replication services

ECLIPSE VIDEO SERVICES
2400 Massachusetts Ave.
Cambridge, MA 02140
800-345-6024, 617-491-1714
Fax 617-661-1543
Email: info@eclipsevid.com
Web: eclipsevid.com
Services: CD/DVD duplication

MICHIGAN

NOBUCKS DOT NET
790 Glaspie Rd.
Oxford, MI 48371
877-NOBUCKS, 877-662-8257
Web: CDupe.com
Services: CD/DVD duplication, VHS to DVD Kits, short runs are no problem

VOLK VIDEO SERVICES
Woodward and 16 Mile Area
Birmingham, MI 48009
866-752-9422, 248-203-9801
Email: info@volkvideo.com
Web: linkedin.com/company/volk-video-services
Services: CD/DVD duplication and transfer

MINNESOTA

AEGIS VIDEO
7930 Wyoming Ave.
Minneapolis, MN 55438
952-941-1002
Web: aegisvideo.com
Services: VHS/DVD/CD duplication and replication, home video to DVD

ALLIED VAUGHN
7600 Parklawn, Ste. 300
Minneapolis, MN 55435
800-323-0281, 952-832-3100
Fax 952-832-3179
Email: jim.laib@alliedvaughn.com
Web: alliedvaughn.com
Services: DVD and CD replication/duplication, authoring, Media on Demand, VHS duplication, packaging solutions, graphic design, printing, inventory mgmt.
*Offices throughout the U.S., see Website.

Additional Locations:

Chicago
901 Biiler Rd., Ste. 141
Aurora, IL 60502
630-626-0215, 800-759-4087
Email: rick.polizzi@alliedvaughn.com

Detroit
11923 Brookfield
Livonia, MI 48150
734-462-5543, 800-462-5543
Email: chris.barkoozis@alliedvaughn.com

COPYCATS MEDIA
2155 Niagara Lane N., Ste. 110
Minneapolis, MN 55447
612-371-8008, 888-698-8008
Web: copycatsmedia.com

DUPESHOP.COM/DVB MEDIA
8525 Edinbrook Crossing, Ste. 102C
Minneapolis, MN 55443
866-874-8725, 763-315-4939
Email: info@dupeshop.com

Web: dupeshop.com
Services: DVD duplication

MEDIAEXPRESS
1515 Nicollet Ave. S.
Minneapolis, MN 55403
612-872-8284, 800-879-8273
Email: info@mediapress.net
Web: mediapress.net

SOUND 80
222 S. 9th St., Ste. 3600
Minneapolis, MN 55402
612-339-9313
Email: info@sound80.com
Web: sound80.com
Services: CD/DVD duplication and transfers

MISSISSIPPI

JASPER EWING & SONS INC
P.O. Box 12853
Jackson, MS 39211
601-981-2178
Email: info@jasperewing.com
Web: jasperewing.com
Services: CD and DVD Duplication

MISSOURI

SMITHLEE PRODUCTIONS INC.
7420 Manchester Rd.
St. Louis, MO 63143
314-647-3900, 877-745-0900
Email: sales@smithlee.com
Web: smithlee.com
Services: CD/DVD replication and fulfillment

MONTANA

AARDVARK AUDIO-VISUAL
304 Moore Ln.
Billings, MT 59101
406-252-6474
Email: sales@aardvarkav.com
Web: aardvarkav.com
Services: CD/DVD duplication

MR. VIDEO PRODUCTIONS, LLC
1480 Spiritwood
Victor, MT 59875
888-961-4970
Email: mrvideo.com@gmail.com
Web: mrvideo.com
Services: duplication and transfer

PEAK RECORDING & SOUND INC.
P.O. Box 1404
Bozeman, MT 59771
406-586-1650
Email: info@peakrecording.net
Web: peakrecording.net
Services: CD/DVD duplication and design

NEBRASKA

CREATIVE VISUAL PRODUCTIONS, INC.
4131 S. 89th St.
Omaha, NE 68127
402-592-4410
Email: rob@creativevisual.biz
Website: creativevisual.biz
Services: CD, DVD, Blu-ray, authoring, replication, duplication, packaging

OMAHA TRANS-VIDEO LLC
14925 Industrial Rd.
Omaha, NE 68144
402-894-0105
Email: joe@omahatransvideo.com
Web: omahatransvideo.com
Services: CD/DVD or VHS duplication

TMS
Theatrical Media Services, Inc.
7510 Burlington St.
Omaha, NE 68127
402-592-5522 Fax 402-592-0094
Web: tmsomaha.com
Services: Touring, Festivals, Corporate, Theatrical, House of Worship

NEVADA

JETKOR
P.O. Box 33238
Reno, NV 89533
775-846-1185
Email: info@jetkor.com
Web: jetkor.com
Contact: Sherri Del Soldato
Services: full-color printing, promo packet development, cover art design, posters, web design.

NEW HAMPSHIRE

NECD
Salem, NH
800-617-3877

Email: discman@superdups.com
Web: newenglandcd.com
Services: CD/DVD duplication and replication

NEW JERSEY

DISC MAKERS
7905 N. Crescent Blvd.
Pennsauken, NJ 08110-1402
800-468-9353 Fax 856-661-3450
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, download cards, distribution, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media, distribution, marketing services, also 12-in vinyl. Providing the industry standard of excellence for over 50 years.

OASIS CD MANUFACTURING
7905 N. Route 130
Delair, NJ 08110
888-296-2747
Email: info@oasiscd.com
Web: oasiscd.com
Services: CD/DVD manufacturing, graphic design, printing, eco-packaging, direct glass cutting (Audiophile)

NEW MEXICO

CINE VIDEO PRODUCTIONS & DUPLICATION
35 Domingo Rd.
Santa Fe, NM 87508
505-466-6101
Email: startzman@me.com
Web: cinevisionproductions.com
Contact: Richard Startzman
Services: all video production needs

KOKEPELE PRODUCTIONS
Santa Fe, NM 87501
505-501-0589
Email: Christopher@kkpele.com
Web: kkpele.com
Services: DVD duplication

NEW YORK

A TO Z MEDIA
243 W. 30th St., 6th Fl.
New York, NY 10001
212-260-0237, 888-670-0260
Email: production@atozmedia.com
Web: atozaudio.com
Services: DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

DIRECT 2 MARKET SOLUTIONS
1387 Fairport Rd., Ste. 800
Fairport, NY 14450
1-800-229-8067
Web: direct2marketsolutions.com
Services: CD/DVD printing and duplication, printing, packaging and fulfillment

DISC MAKERS
150 W. 25th St., Ste. 402
New York, NY 10011
800-468-9353
Web: discmakers.com
Services: Replication, graphic design, on-disc printing, packaging, authoring, recordable media, mastering, master transfers multimedia authoring, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 50 years.

DUPLICATION DEPOT INC.
7 Plane Tree LA
Saint James, NY 11780
631-752-0608
Email: copymydisc@gmail.com
Web: duplicationdepot.com
Services: CD/DVD transfers, duplication and replication

JOE'S PRODUCTION & GRILLE, INC.
P.O. Box 2380
New York, NY 10009
888-563-7474
Email: joe@joesgrille.com
Web: joesgrille.com
Services: CD manufacturing, indie distribution, indie radio

LANDSHARK! CD DUPLICATION & DESIGN, INC.
325 W. 38th St., Ste. 710
New York, NY 10018
212-247-8995 Fax 212-247-8997
Email: landsharkcd@gmail.com
Web: landsharkcd.com
Services: CD duplication and design

MF DIGITAL
19 W. Jeffry Blvd., Ste. 2
Deer Park, NY 11729

631-249-9393 Fax 631-249-9273
Email: support@mfdigital.com
Web: mfdigital.com
Services: CD/DVD duplication, DVD/CD replication, USB duplication

PLAY-IT PRODUCTIONS
735 Port Washington Blvd.
Port Washington, NY 11050
800-815-3444, 212-695-6530
Web: play-itproductions.net
Contact: Tony Tyler
Services: complete CD/DVD manufacturing, printing and packaging, along with graphic design, mastering and DVD authoring

SONY DADC
550 Madison Ave.
New York, NY 10022
212-833-7816 Fax 212-833-5962
Web: sonydadc.com
Services: all DVD and CD media services, printing and packaging

NORTH CAROLINA

STUDIO SOUTH
4912 Old Pineville Rd.
Charlotte, NC 28217
704-525-0296
Email: Service@studiosouthmedia.com
Web: studiosouthmedia.com
Services: CD/DVD duplication and transfer

TRIANGLE DUPLICATION SERVICES
4913 Professional Ct.
Raleigh, NC 27675
919-622-0746
Email: info@triangleduplication.com
Web: triangleduplication.com
Services: CD/DVD duplication, printing, Mini DV 8mm and VHS to DVD conversions

NORTH DAKOTA

MEDIA PRODUCTIONS
3241 University Dr. S.
 Fargo, ND 58104
701-237-6863, 800-480-6863
Email: info@mediaproductions.com
Web: mediaproductions.com
Services: CD/DVD duplication

OHIO

AM TECH VIDEO, INC.
6585 B Smith Rd.
Brook Park, OH 44142
800-262-8723, 216-676-0441
Email: support@atvproductions.com
Web: atvproductions.com
Services: CD/DVD duplication

A TO Z AUDIO
9449 Brookpart Rd., Unit C
Parma, OH 44129
440-333-0040
Email: atozaudio@atozaudio.com
Web: atozaudio.com
Services: CD/DVD duplication and replication, printing

INDIE MERC STORE
1835 E. 30th St.
Cleveland, OH 44114
855-210-1412
Web: indiemerch.com

OKLAHOMA

TULSA MEDIA GROUP
Tulsa, OK
918-743-6614 Fax 918-743-6618
Email: chris@tulsamedia.com
Web: tulsamedia.com
Services: CD/DVD duplication, design, printing

OREGON

A TO Z MEDIA
524 E. Burnside St., Ste. 230
Portland, OR 97214
503-736-3261
Email: info@atozmedia.com
Web: atozaudio.com
Services: DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

CRAVEDOG CD & DVD MANUFACTURING
611 N. Tillamook St., Ste. B22
Portland, OR 97227
503-233-7284, 866-469-9820
Email: info@cravedog.com
Web: cravedog.com
Contact: Michael Fitzgerald
Services: CD, CD-ROM, DVD, CD Biz Card replication, printing, packaging, graphic design, promo items and apparel

CRAZY DAISY PRODUCTIONS
8540 S.W. Monticello St.
Beaverton, OR 97008
541-517-1458
Email: info@crazymastering.com
Web: crazymastering.com
Services: Mixing, Mastering, Duplication

MEGALODON MANUFACTURING
888-234-2283
Email: hello@megalodon.com
Web: megalodon.com

PENNSYLVANIA

FREEDOM DISC USA
Five Vertical Dr.
Canonsburg, PA 15317
724-745-7646, 888-638-2997
Email: info@freedomdisc.com
Web: freedomdisc.com
Services: DVD, Blu-ray and CD replication and duplication, creative services, DVD and Blu-ray Authoring, CD Content development, design, printing, assembly, fulfillment, e-commerce solutions and On Demand Disc Publishing.

RHODE ISLAND

VISCOUNT STUDIOS
486 Wellington Ave.
Cranston, RI 02910
401-467-9362
Email: info@viscountrecords.com
Web: viscountrecords.com
Services: CD/DVD duplication, DVD authoring

SOUTH CAROLINA

PRINTS2DAY.COM
2 Baneberry Ct.
Simpsonville, SC 29680
864-255-9559, 888-728-8188
Email: Prints2day@gmail.com
Web: prints2day.com
Services: CD/DVD duplication, Upload Music CD, Posters

TENNESSEE

CRT
7532 Hickory Hills Ct.
White Creek, TN 37189
800-453-2533, 615-876-5490
Web: crtcustomproducts.com
Services: CD, CD-ROM, DVD manufacturing, printing, packaging, fulfillment, mailing service, turned edge products.

DISC MAKERS
1200 Division St., Ste. 102
Nashville, TN 37203
800-468-9353 Fax 856-661-3450
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 60 years.

EARMARK DIGITAL
127 Franklin Rd., Ste. 260
Brentwood, TN 37027
888-777-7172
Email: info@earmarkdigital.com
Web: earmarkdigital.com

MCR MUSIC CITY REPLICATION VSG, INC.
1033 Elm Hill Pike
Nashville, TN 37210
615-868-1179, 615-5076
Email: info@newlifedigitalmedia.com
Web: newlifedigitalmedia.com
Services: CD, DVD Replication and Duplication (Nashville's only in-house replicators), short run services, print, packaging, fulfillment, mastering

MUZI MUSIC
Nashville TN
844-689-4227 X5
Email: mike@muzimusic.com
Web: muzimusic.com
Contact: Mike Farona

NTS PROMEDIA
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BANDCAMP
 Web: bandcamp.com
 Notes: promote music, all genres

BANDS IN TOWN
 Web: bandsintown.com
 Notes: shows

BAND VISTA
 Web: bandvista.com
 Notes: band website creation

BANDZOOGL
 Web: bandzoogle.com
 Notes: band website creation

BOMBPLATES
 Web: bombplates.com
 Notes: band website creation

BUTTERFLIES RADIO
 Web: butterfliesradio.com
 Notes: indie music internet radio, music submission opps.

DATPIFF
 Web: datpiff.com
 Notes: music promo, hip-hop mixtapes, R&B

DJ BOOTH
 Web: djbooth.net
 Notes: hip-hop promo, music reviews

EVENTFUL
 Web: eventful.com
 Notes: shows

FOUR FOUR
 Web: fourfour.com
 Notes: band website creation

HIP HOP CONCERTS
 Web: hiphopconcerts.com
 Notes: Hip-hop concert information. Submit your concert/tour dates nationwide.

HOMEGROWN HITS
 Web: homegrownhits.com
 Notes: Billboard-like chart for indie artists, all genres, competition

INDIE ARTIST RADIO
 Web: indieartistradio.net
 Notes: music promo

INDIE ON THE MOVE
 Web: indieonthemove.com
 Notes: Venue reviews

MERCH DIRECT
 Web: merchdirect.com
 Notes: merch

MOSHKING
 Web: moshking.com
 Notes: shows, SoCal metal

NIMBIT
 Web: nimit.com
 Notes: show, music, merch promo

PUREVOLUME
 Web: purevolume.com
 Notes: music promo

REVERBNATION
 Web: reverbnation.com
 Notes: music promo

SECTION 101
 Web: section101.com
 Notes: website creation

SONGKICK
 Web: songkick.com
 Notes: shows

STAGEIT
 Web: stageit.com
 Notes: stream shows

STORE ENVY
 Web: storeenvy.com
 Notes: merch

DISTRIBUTION / ONLINE RETAIL

CD BABY
 Web: cdbaby.com
 Notes: distribution/online retail

CHIRPIFY
 Web: chirpify.com
 Notes: Twitter app for distribution/online retail

GUMROAD
 Web: gumroad.com
 Notes: Twitter app for distribution/online retail

HELLO MERCH
 Web: hellom merch.com

MERCHNOW
 Web: merchnow.com

ORCHARD
 Web: theorchard.com

TUNECORE
 Web: tunecore.com

TUNECUBE
 Web: tunecube.com

FAN MAIL / CAREER MGMT

ARTIST GROWTH
 Web: artistgrowth.com
 Notes: career management

FANBRIDGE
 Web: fanbridge.com
 Notes: fan management

IFANZ
 Web: ifanz.com
 Notes: fan management

ONLYWIRE
 Web: onlywire.com
 Notes: Post to 47 social networks

TOUT
 Web: tout.com
 Notes: 15 second video messaging to fans

NETWORKING / SOCIAL / GIGS

ARTIST DATA
 Web: sonicbids.com/artistdata
 Notes: Helps organize social media

CONCERTS IN YOUR HOME
 Web: concertsinyourhome.com

GIGSALAD
 Web: gigsalad.com

FESTIVAL NET
 Web: festivalnet.com
 Notes: find and book festival gigs

MUSIC2DEAL
 Web: music2deal.com
 Notes: networking

MUSICIANS CONTACT
 Web: musicianscontact.com
 Notes: Find musicians, gigs

MUSICPAGE
 Web: musicpage.com
 Notes: social network for music industry

MUSIC UNITED
 Web: musicunited.nl
 Notes: Social media platform for artists and fans

SONICBIDS
 Web: sonicbids.com
 Notes: Social music marketing platform, connects bands, promoters, brands and fans

WEGETNETWORKING
 Web: wegetnetworking.com

LICENSING

BROADJAM
 Web: broadjam.com
 Notes: licensing

FILMMUSIC.NET
 Web: filmmusic.net
 Notes: licensing

MUSIC2DEAL
 Web: music2deal.com

MUSIC SUPERVISOR
 Web: musicsupervisor.com

TAXI
 Web: taxi.com
 Notes: licensing

INFORMATION / OPPORTUNITIES

DATAMUSICATA
 Web: datamusicata.com
 Notes: info/articles for artists, blog style

DIGITAL MUSIC NEWS
 Web: digitalmusicnews.com
 Notes: Up-to-date industry news

HIP HOP MAKERS
 Web: hiphopmakers.com
 Notes: articles for hip-hop producers

HYPEBOT
 Web: hypebot.com
 Notes: music business news and articles

INDABA MUSIC
 Web: indabamusic.com
 Notes: opps, contests

INDIE BIBLE
 Web: indiebible.com
 Notes: contacts, info

INDIE MUSIC
 Web: indie-music.com
 Notes: info on everything indie

KINGS OF A&R
 Web: kingsofar.com
 Notes: opps

MUSIC CLOUT
 Web: musicclout.com
 Notes: opps, info articles

MUSIC CONNECTION
 Web: musicconnection.com

MUSIC NOMAD
 Web: musicnomad.com
 Notes: music industry resources listing

MUSIC REGISTRY
 Web: musicregistry.com
 Notes: music industry directories

MUSIC XRAY
 Web: musicxray.com
 Notes: submissions for opps, licensing

SONGWRITER 101
 Web: songwriter101.com
 Notes: info/articles

SONICBIDS
 Web: sonicbids.com
 Notes: opps

STAR POLISH
 Web: starpolish.com
 Notes: opps, info, articles

TAXI
 Web: taxi.com
 Notes: opps/info

TRUE TALENT MANAGEMENT
 Web: truetalentmgmt.wordpress.com
 Notes: articles/info

BLOGS

2DOPEBOYZ
 Web: 2dopeboyz.com
 Notes: hip-hop blog

ALLHIPHOP
 Web: allhiphop.com
 Notes: hip-hop blog

ARI'S TAKE
 Web: aristake.com
 Notes: Artist blog on the industry

AQUARIUM DRUNKARD
 Web: aquariumdrunkard.com
 Notes: blog

BROOKLYN VEGAN
 Web: brooklynvegan.com
 Notes: blog

DATAMUSICATA
 Web: datamusicata.com

DAT PIFF
 Web: datpiff.com
 Notes: blog, hip-hop mixtapes

DJ BOOTH
 Web: djbooth.net
 Notes: blog, hip-hop, R&B, soul

HIPHOPDX
 Web: hiphopdx.com
 Notes: blog, hip-hop, R&B, soul

INVISIBLE ORANGES
 Web: invisibleoranges.com
 Notes: blog, heavy metal

KEVIN NOTTINGHAM
 Web: kevinnottingham.com
 Notes: underground hip-hop blog

KINGS OF A&R
 Web: kingsofar.com
 Notes: blog

LA MUSIC BLOG
 Web: lamusicblog.com
 Notes: blog

LHyme
 Web: lhyme.com
 Notes: up-and-coming indie music and food fusion website out of Nashville. the feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

LEFSETZ LETTER
 Web: lefsetz.com
 Notes: Music industry analysis

LOSANJEALOUS
 Web: losanjealous.com
 Notes: blog, show listings

MICHAEL DOLAN'S BLOG
 Web: jmichaeldolan.com
 Notes: Founder and previous Publisher of Music Connection

PITCHFORK
 Web: pitchfork.com
 Notes: blog

RADIOLAB
 Web: Radiolab.org
 Notes: blog

SINGERSROOM
 Web: singersroom.com
 Notes: blog, R&B/Soul

SOUL BOUNCE
 Web: soulbounce.com
 Notes: blog, R&B/Soul

STEREO GUM
 Web: stereogum.com
 Notes: blog

THE HYPE MACHINE
 Web: hypem.com
 Notes: blog

OTHER

ARTIST SHARE
 Web: artistsshare.com
 Notes: fan funding like Kickstarter

KICKSTARTER
 Web: kickstarter.com
 Notes: fund raising website for DIY artists

SOUND EXCHANGE
 Web: soundexchange.com
 Notes: collecting online royalties

TUNESAT
 Web: tunesat.com
 Notes: collecting royalties

For hundreds more industry contacts from current monthly directories (listing contacts for A&R label representatives, music attorneys, managers, producers, engineers, booking agents, music education, vocal coaches, college radio, recording studios, rehearsal studios, mastering studios, publishers, film/TV music supervisors and more), visit our Music Connection's website: musicconnection.com/industry-contacts.

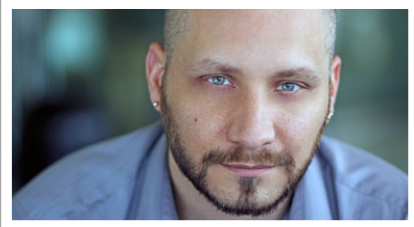
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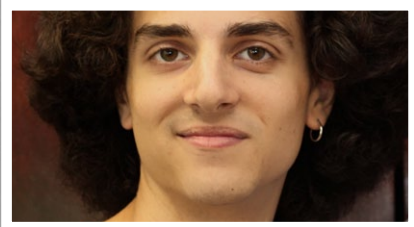
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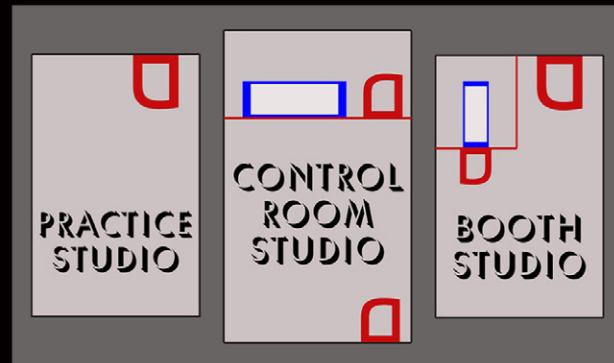
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1. Write Songs that are a Bitch to Play

You're already a master at that E minor chord, that four on the floor quasi-disco beat, and/or that "easily in my range" vocal melody. Good for you. Keep doing what you've always done and it'll get old fast. Come on. You're a f*cking artist. Artists push forward into bold new territory. Write something that's tough to play. Not impossible. Just a few steps outside of your comfort zone.

Maybe it's a new style. Maybe it's something that requires more dexterity than your fingers know. Maybe it's a ton of subtle changes in the song structure. It's your call. But you should have to stretch to make it work.

I once wrote a bass line (in my head) that was seriously killer. Problem was, I couldn't actually play it. I practiced until my fingers bled, but I still couldn't quite get it. So I visualized Geddy Lee of Rush knocking it out of the park. Then I cranked up the Pro Tools and gave it another shot. Perfect take. F* yeah!

2. Rehearse Before Everybody Knows the Songs

Hey, it's great when everybody shows up to practice and is ready to rock (although that rarely happens). Instead of freaking out on the bass player when he misses the changes, use the time with the band to fail together.

Why is this sage advice? Because your songs can almost always get better. F*cking up together is actually a creative process. You just need to keep an ear out for cool possibilities that haven't been explored yet. No song is cast in stone until it's streaming around the world.

3. Challenge Your Vision

Part of being an artist is having a vision. Without one you're definitely going to suck. So you need to know who you are, what you're about, who your audience is, etc. But here's the thing—it's easy to get sucked into your own head. And as much as we all want to believe we are Kings of the Universe, a little nudge from qualified creatives from the outside world is generally a good idea.

Connect with photographers, designers, producers, remixers and other artists who you respect. Make stuff that's way out of bounds of

your usual thing. Even if it doesn't make the final cut you're bound to get something useful out of it.

4. Learn Something that Hurts Your Brain

I know, I know. It's more fun when your brain feels good. But long gone are the days when musicians just had to play music. If you wanna elevate your action beyond a gig at your neighbor bar you're gonna need to know a few other things—social media, graphic design, music marketing, production, etc.

What's one of the best ways to fail fast? Learn something new. You'll fail every five minutes while you learn to properly resize your images for Facebook, how to set up your social media buffer, or how to edit video. What's the good news? You need to know all this stuff anyway. And although this directly contradicts my advice above, sometimes you don't need to pay a pro or rely on a flaky friend to keep rockin' forward.

5. Write 10 Hooks (and Trash Nine)

In the '90s I was a music journalist in Seattle at KNDD 107.7, the radio station that broke grunge music to the world. I interviewed Butch Vig from Garbage (who also produced a few little bands like Nirvana and Smashing Pumpkins). He taught me a really big lesson.

"Songwriters often stop with their first idea," Butch said over rum and cokes in some hotel bar. "With Garbage we record every idea, every track, every lyric that's half decent. Then we trash 90% of it in the mix."

Genius!

I've transferred this to my songwriting students. Once they're completely solid with the music on the chorus of a new song, I ask them to write 10 different lyrics and melodies for the same part. They bitch. They moan. And the ones who are Not F*cking Around actually do it.

Guess what. The best hook is almost never the first one. In fact, it's generally the fifth or sixth one. And it's generally worlds better than the others.



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